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THE NEW YORK DRAMATIC MIRROR

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LOUIS JAMES

IN SOME OF HIS PRINCIPAL CHARACTERS.

MAGNITUDE OF THE FUND'S WORK.

Louis Aldrich has gone West on a voluntary mission in behalf of the Actors' Fund, to increase its revenues by obtaining new members, arranging for benefits and promoting the 10 cent tax. Mr. Aldrich is such a Fund advocate, his enthusiasm is so infectious, and his energy is so admirable, that the success of his charitable journey is assured beforehand.

At the last meeting of the Trustees of the Fund Mr. Aldrich, as chairman of the executive committee, presented a report that astonished even those familiar with the organization's efforts to relieve illness and distress among the profession.

Mr. Aldrich's report showed the magnitude of the Fund's operations in respect to permanent cases. In the Home for Incurables at Fordham, for example, there are six invalid professionals. One of these patients has paralysis. About $800 has been expended in his case. An actress who has cancer has received $350 thus far. An old manager who is suffering from chalk limbs has been helped to the extent of $2,811. An actress formerly well known has had $2,738. A variety actress has been maintained at the Home at a total cost to date of $1,350. An old actor, partly paralyzed, has had $400.

In the Old Men's Home at St. Johnland, King's Park, Long Island, the Fund is supporting six persons, comprising actors, manager, circus, variety and minstrel performers.

In Chicago a permanent case of paralysis at St. Elizabeth's Hospital has cost the Fund $2,640. There are also patients permanently cared for by the Fund in St. Vincent's Hospital, this city; the Middletown Insane Asylum, Bloomingdale Asylum, and St. Joseph's Hospital at Yonkers. In other hospitals and institutions the Fund now maintains fourteen cases, for which sums ranging from $450 to $2,000 have been expended.

It must be remembered that all these unfortunates who are the wards of the Fund are independent of the great numbers of temporary cases that are relieved from week to week. The figures illustrate, however, the immensity of the Fund's work, and they effectually answer careless criticisms often made by members of the profession as to the scope of the charity's ministrations.

Critics of the Fund, it may be added, rarely qualify themselves to speak of it intelligently by paying two dollars a year for membership.

THE SCARLET LETTER.

The production of The Scarlet Letter, the opera from Hawthorne's famous novel, composed by Walter Damrosch, will be notable for its accessories. Mr. Damrosch's recent visit to Boston was productive of material. At the rooms of the Massachusetts Historical Society he found everything he wanted ready to his hand. Among the objects he selected as likely to be of most use were the portraits of Governor Winthrop, Governor Endicott and Rev. Mr. Wilson, all, as readers of Hawthorne will remember, characters in the story. The portraits are to be photographed, and the photographs will be exactly followed in the matter both of costume and "make-up." Mr. Damrosch found also a number of pictures of the early Boston buildings—the church, the school, the town house and so on—from which the setting for the opera is to be constructed with minute care.

Later, Mr. Damrosch went to the armory of the Ancient and Honorable Artillery Company, in Faneuil Hall, and there he was surprised and delighted to discover the ancient standard of the company, ornamented with their arms, which was borne in the seventeenth century. This will be copied exactly—and, better still, Mr. Damrosch has written a march for fifes, drums, and bugles, in the old English fashion, to be played near the end of the opera, to accompany the entrance of the Ancient and Honorables themselves, carrying this standard of theirs and escorting Governor Endicott.

THE NEWEST WOMAN TROUBLE.

Dorothy Chestic's Newest Woman company disbanded at Port Jervis on Oct. 16. The backer, Mr. Bruce, who says he sank $2,500 in the venture, said he was unable to supply any more funds, and as the sheriff had attached the receipts of $112 for bills due on costumes, it was decided to close.

Navratil and Bruce, managers of this enterprise, claim to be sound pecuniarily. They say that the company owe them over $1,200 for advances in cash and in wardrobe; that their printers have a cash deposit of $500; that the costumer's action was not justified by their agreement; that their trouble arose from the death of the maker of a note, which event deprived them of $1,500 at the moment of opening; that the play proved to be a success, and that they will at once reorganize.

THE HARPERS MAY OBJECT.

It is announced that Helen Blythe is having written for her a dramatization of "Tess of the d'Urbevilles," the well-known novel by Thomas Hardy, and will produce the piece in January in Washington. It is possible, however, that Miss Blythe may be prevented from presenting her version. Thomas Hardy is already at work on his own dramatization, and the American rights to the novel belong to the Harper Brothers. A MIRROR reporter saw a member of the firm yesterday and he said: "We saw the announcement in the paper and have put ourselves in communication with Mr. Hardy, the author. Pending his reply we prefer to say nothing. We have received several requests for permission to dramatize the novel, but have always refused."

STAIR SECURES THE DETROIT LYCEUM.

The lease of the Lyceum Theatre, Detroit, Mich., has been secured by E. D. Stair, manager of the Whitney Opera House in that city. The Lyceum will undergo many alterations. Decorators, drapers and scenic painters are already at work, and when the theatre is opened again it will be one of the handsomest and most convenient houses in the country. The best attractions will be played at popular prices. Joseph Murphy will open the house on Nov. 18. Mr. Stair is also the manager of Ward and Vokes, who are very successful in A Run on the Bank.

HE IS NOT RELATED.

Messrs. Meyer Brothers, the well known French publishers and booksellers of 1127 Broadway, have complained to THE MIRROR that a certain person of the same name is applying for theatre tickets and soliciting subscriptions for alleged sick friends, representing himself to be a relative of theirs. They add that all they know about him is that he represents himself to be the correspondent of *Le Petit Journal*, and that that journal, when written to, denied all knowledge of him.

THE NEW STAR THEATRE.

The opening of the New Star Theatre—as the old Star will be called henceforth—has been postponed again until Nov. 2.

Neil Burgess, the new lessee, has certainly worked wonders in transforming and beautifying the interior of the house, formerly one of the dingiest. On Saturday a MIRROR man was escorted through the building by Mr. Burgess' manager, Irving W. Kelly.

The prevailing colors of the decorations are Pompeiian red and buff. The lobby is elaborately decorated and lighted and the exterior, while not materially changed, is a hundred per cent. more attractive than it used to be.

It is, however, in the auditorium that the improvements are most marked. The ceiling has been re-painted and a circle of new incandescent lights placed in the centre. The boxes, formerly so shallow and narrow, have been made larger. The floor has been re-carpeted and reseated. A novel feature in the seating arrangement will be the large armchairs placed under each proscenium box on each side of the house. These are intended for persons of unusual size who often want to see the play but who cannot sit in the ordinary orchestra chair.

The stage which is set in a complete gilded frame—also a novelty—has been lowered two feet so that the audience will not have to crane its collective neck to see what is going on as formerly. In the rear, the stage has been lowered three feet. The orchestra will play out of sight, not figuratively but literally. A deep pit has been made in the auditorium at the foot of the stage and in this the musicians will sit. Mr. Burgess' object in having this was to economize room, for, as he says, there is no knowing how much room an orchestra will take if its room is not limited; he told the musicians, in joke, that it was intended as a safeguard for the audience in case the horses, in the great chariot race, run away. The maddened steeds would fall into the pit and do some damage to the musicians, but the audience would escape injury. The orchestra people threatened to resign in a body, so Mr. Burgess had to tell them he was only joking.

No expense has been spared in the equipment of proper lighting apparatus. There will be 2,000 incandescent lamps on the stage alone.

Mr. Burgess expects to keep the house for some time for his own productions, but it may be used as a combination house later.

THE TEMPLE OPERA HOUSE FIRE.

Manager J. T. Condon, of the Temple Opera House, Duluth, Minn., recently destroyed by fire, lost personal property valued at about $1,300, his insurance having expired about a week before the fire. It is not expected that the theatre will be rebuilt.

The Temple Opera House, which cost nearly $100,000, and which was opened by Rose Coghlan on Oct. 21, 1889, was one of the prettiest theatres in the Northwest, and under the able management of Mr. Condon it had become familiar to many of the most noted actors and actresses of the time. The season just opening was full of promise, and under the arrangements between Mr. Condon and Jacob Litt many superior bookings had been secured.

It is probable that the Lyceum, managed by L. W. Scott, will make arrangements to secure some of the best of the attractions booked for the Temple, to fill the comparatively few dates that are still open at that house.

Mr. Condon of the Temple Opera House, had just leased the Powers' Grand Opera House at Grand Rapids, Mich., for a term of years, sending down Roy M. Smith, formerly treasurer of the Temple, to take charge. The Powers Grand Opera House is reported to be one of the finest in Michigan, and Mr. Condon will now reside there and assume full control.

AN ORIGINAL FRAUD.

Some person who is not prominent enough in the profession to secure a position on his own merits has been working a novel scheme for employment.

A letter addressed to G. D. Farnum, in care of THE MIRROR, last week came to the hands of Robert Frazer, the dramatist and stage director. The letter was signed "Robert Frazer, per D.," and asked for a position as stage manager. It was written on the printed letter paper of William Gill and Robert Frazer, which had undoubtedly been stolen from their office in this city, and was posted in an envelope of the Barrett House, where Mr. Frazer has resided.

These facts, as to the stationery used, would indicate that the person who had endeavored to secure a place on Mr. Frazer's name was familiar with his office and residence. There is no clew to the writer.

AMY LEE AND FRANK DOANE.

A RIDE FOR LIFE.

A Ride for Life, which opened Hammerstein's Columbus Theatre last August, recently closed a week's engagement at Miner's People's Theatre, which was nightly packed with enthusiastic audiences. The play this season has met with great success, and has done a remarkable business. The press has commended both play and company, and especial mention has been made of the mechanical effect of a full sized locomotive operated by real steam and going at full speed across the stage. Atkins Lawrence has made a hit in the part of Jack Woodruff, the hero; Carrie Ezier is popular as the up-to-date soubrette, Roxanna Jordan. The others of the company are strong in their respective parts.

THE MILTON ABORN OPERA COMPANY.

The Milton Aborn Opera company, which is in its seventh consecutive season, is successfully producing comic and standard operas at popular prices. Particular attention is paid to the mounting of the operas as well as to the costuming of the same. Thirty-seven persons comprise the company. This organization is highly recommended by the managers of opera houses in which it has appeared. Manager John Mishler, who secured Mr. Aborn for a return engagement, speaks very highly of the productions given and of Mr. Aborn's management.

A SILVER WEDDING.

William H. Crane and Mrs. Crane will celebrate their silver wedding anniversary in Indianapolis on Nov. 4. Mr. Crane's company will present to the couple a silver loving cup, and Manager Brooks will arrange a banquet for the pleasure of all concerned.

A SEVERE HEMORRHAGE.

One evening recently A. M. Palmer while at the Players sustained a rupture of a blood-vessel. A severe hemorrhage from the nose followed, and before it was stopped a large quantity of blood was lost. A carriage was called and Mr. Palmer was taken to his home at Sixty-fifth Street and Madison Avenue. A trifling weakness the next day was the only effect noticeable.

SISTERS HAWTHORNE TO SAIL.

The three Sisters Hawthorne, who have met with great success in the vaudevilles, and who have lately been a striking feature of Hallen's Twentieth Century Girl, will leave Mr. Hallen's company and sail on Nov. 9 for London. They have secured a long engagement at exceptionally fine terms at the Palace Music Hall, beginning Nov. 25.

THE LAMBS' ELECTION.

The Lambs Club elected last Thursday the following officers: Shepherd Clay M. Greene; Boy, Augustus Thomas; Corresponding Secretary, Thomas B. Clarke; Treasurer, John A. Stow; Librarian, Nelson Wheatcroft; Council, Clarence Collins, C. T. Wemple, Nat Goodwin, Sydney Rosenfeld, De Wolf Hopper, E. G. Unitt, Charles Bowser, J. G. Saville and Victor Harris.

A WEST INDIES ENTERPRISE.

A dramatic company proposes to start for the West Indies on Nov. 14, under the management of Levison and Lederer. Ferd. Hight is to be stage manager. W. A Whitecar and Eleanor Carey are announced as members of the company.

GOSSIP OF THE TOWN.

Tunis F. Dean tells THE MIRROR that the third engagement of Princess Bonnie in Baltimore last week was very successful.

Katie Emmett was very successful in Chicago in Chat, an American Boy. She played one night at the Haymarket Theatre to $1,100.70.

Florence Bindley in The Captain's Mate played to standing room only in Baltimore last week Monday night.

The souvenir given away by J. M. Hill at the fiftieth performance of the Capitol last Friday consisted of an inlaid mother-of-pearl picture of the Capitol building.

Announcement is made of the marriage of Ferdinand Torriani and Carrie A. Barr, to take place about the middle of December.

Barney McDonough has retired from the Corinne company.

Little Ruby Leslie, the clever child actress, is in town.

Corse Payton's business has been very large this season. The company has been strengthened, and as Mr. Payton carries a carload of elaborate scenery he is able to give effective performances.

Kellar turned people away in Pittsburg last week Monday, and broke the theatre's record for the season on the week.

Charles A. Gardner played a very successful engagement at Wichita, Kan., last week.

The Lyceum Theatre Stock company began rehearsals of The Home Secretary at the Lyceum last week. The company opens on Nov. 25.

Herrmann has produced, by special permission of A. M. Palmer, a one-act drama entitled Trilby, containing a hypnotic illusion.

Stage-manager John Gunn has re-arranged the finale of the second act of His Excellency to Nancy McIntosh and Julius Steger on the stage longer.

One of the scenes in The Naval Cadet, James J. Corbett's new play, will picture the ball-room at the Naval Academy, Annapolis.

Manager William A. Brady's various attractions will play a total of forty-two weeks in The Greater New York this season.

Maurice Freeman is highly commended for his work as Jack Dudley in Hands Across the Sea.

May Warner is playing Catelina in 1492.

Louis Shea is praised by the press for his work in The Great Brooklyn Handicap.

F. D. Coyle, of Philadelphia, and N. Appell, of Harrisburg, Pa., have bought Nellie McHenry's play, A Night at the Circus, and will put it on the road in December.

John G. and Lizzie McDowell are playing the principal comedy parts, Sam Derrick and Mattie Meggs in Stair and Nicolai's A Cracker Jack company, and are successful with a new specialty.

Della Watson is musical director with E. H. McCoy's Maloney's Wedding company, and not with the Egbert Fowler and Marie Russell company as has been reported.

Richard Barker will go to London shortly to secure Gilbert and Sullivan's new opera for Francis Wilson.

Olga Nethersole has bought twenty-four building lots at Depew, near Buffalo, paying $12,000 for them. As Miss Nethersole is not a citizen of the United States, Charles Dillingham, her advance man, was made trustee of the property.

Ullie Akerstrom's repertoire comprises her two new plays, The Story of a Crime and A Brave Little Woman, with The Sultan's Daughter. Miss Akerstrom has two new dances which are illustrated by special scenery and electrical effects.

A gold locket, set with diamonds, suspended from a neck chain, was recently presented to Lisle Leigh, leading lady of Alone in London, in Boston. The giver was a lady admirer whom Miss Leigh never had seen.

The Marie Hubert company is rehearsing in this city for the forthcoming production of The Witch at the Schiller Theatre, Chicago, on Nov. 18, and at the Garrick Theatre, this city, in December. The scenery is being painted by Moses. The company includes C. W. Couldock, Maud Banks, Charles Jehlinger, P. Aug. Andersen, J. W. Shannon, Sarah McVicker, Thomas M. Hunter, Evelyn Evans, Margaret Yates, Louise J. Mitchell, John Findlay, Otis Turner, Agnes Findlay, Sedley Brown, J. B. Tynan, J. H. Howland, James Loan, Mart. E. Heisey, and Marie Hubert.

E. J. Henley has gone to Hot Springs, Ark., where he hopes to effect a cure of his throat. He may return here in a few weeks, and there is still a possibility of his being seen in The Heart of Maryland.

Charles H. Hopper closed his tour with The Vale of Avoca on Saturday night. This, it is announced, was not caused by bad business. Mr. Hopper has contracted to produce Augustus Thomas' dramatization of "Chimmey Fadden," and all his time will be needed in superintending the production. The play will also need an entirely different cast. Mr. Hopper expects to produce the piece after the elections.

Marie Henderson has been engaged as leading lady for Charles Rohlfs during the latter's starring tour. Miss Henderson was formerly a prominent member of the companies of Charles Frohman and A. M. Palmer. She will play Portia in The Merchant of Venice and Mary Leavenworth in Harwell. Miss Henderson is the wife of W. T. Henderson, the musical critic of the New York Times.

Johnstown Opera House, Johnstown, Pa., wants first-class attraction for Christmas and other open dates. ***

There is one actress of national reputation who is not playing in Shakespeare this season, but who ought to be presented with a copy of his complete works by some kind friend. When she was in Boston not long ago she said to a friend: "Oh, no, I'm not playing Shakespearean parts now, but I've always made hits in them, particularly as Rosalind, Lady Teazle and Juliet."

Joseph J. Buckley, business manager of the Otis Skinner company, may bring suit against Cumner, Jones and Co., of Boston, for $2,000 for alleged false arrest at the conclusion of Mr. Skinner's engagement in that city. He was arrested and detained looking up bail, so that he could not leave for New York with his company. Mr. Buckley says that so far as the firm which caused his arrest was concerned, the only business dealings he ever had with them were in behalf of a relative, who bought goods from them and for whom Buckley paid bills from time to time. He was not in any way connected in a business sense with the relative who dealt with Cumner, Jones and Co., and was not in any way liable for the bills contracted by that person.

Elizabeth Leslie, who made such a distinct hit last season with Charles Dickson, has been engaged to support Marie Jansen.

THE ELKS' REUNION IN PORTLAND.

The reunion and reception to Past Grand Exalted Ruler Edwin B. Hay, of Washington, D. C., at Portland, Ore., on Oct. 9-12, by the members of Portland Lodge, No. 142, assisted by Elks from Quinlan Lodge, of Astoria, Ore., 180; Cascades, Ore., 303; Tacoma, Wash., 174; Port Townsend, Wash., 154; Pendleton, Ore., 288; Olympia, Wash., 186; Seattle, Wash., 92; Walla Walla, Wash., 287; Golden Gate, San Francisco, Cal., 6; Oakland, Cal., 171; Omaha, Neb., 39; St. Paul, Minn., 59; Chicago, Ill., 4; Dallas, Tex., 71, and Spokane, Wash., 228, was the greatest event of the kind ever held in the Pacific Northwest. For four nights and three days, 95,000 Portlanders were in sympathy with their visitors. Fully 1,000 Elks attended. To this can be added 20,000 out-of-town Exposition-seers.

Colonel Hay, with his wife, arrived on Oct. 9. He was met at and accompanied from Spokane by Exalted Ruler Robert W. Mitchell, of the Portland Lodge. With the Portland Military Band of fifty pieces, 400 Portland Elks welcomed Colonel Hay at the station with "Auld Lang Syne." Escorted by District Deputy D. Solis Cohen, Past Exalted Rulers Charles Clute and H. R. Littlefield, Exalted Ruler Mitchell, and Brothers Philip Metschan and Frank A. Moore, Colonel Hay was met by Mayor George P. Frank, who extended to him the freedom of the city, gave him a handsome key of Oregon gold, and greeted him in a short speech; assuring him that if there was anything in the city to which the key would not admit him, to knock, and it would be opened unto him. Colonel Hay replied briefly. Colonel Hay and Mrs. Hay, in an open barouche, drawn by six cream-white horses, richly caparisoned, were escorted by a procession of Elks to the Hotel Portland. The streets along which the procession passed were thronged with people, and bright with welcoming lights and devices. At the Portland, which was appropriately decorated, an informal reception was held. Brother Henry C. Bowers, manager of the Portland, reminded Colonel Hay that Mayor Frank had given him the key of the city, and he took pleasure in turning over to him the key of the hotel. Colonel Hay warmly thanked Brother Bowers and Lodge No. 142 for their welcome.

Thursday, Colonel and Mrs Hay, accompanied by a committee of Elks, saw the various points of interest from a wagonette. In the evening Colonel Hay was accorded a fraternal welcome by the Portland Elks at their hall, which was crowded. Colonel Hay, after being placed beside Exalted Ruler Mitchell, was formally introduced by District Deputy Cohen. Colonel Hay responded brilliantly, speaking an hour. Speeches were then made by United States Senator John H. Mitchell, who recently became a local Elk, Judge Charles H. Carey, Mayor George P. Frank, Judge Henry E. McGinn, Exalted Ruler Mitchell, J. G. Day, W. T. Hume, F. A. E. Starr. "Our Absent Brothers," the 11 o'clock toast, was drunk by the assembled Elks, Colonel Hay officiating. Succeeding this, District Deputy Cohen presented to Colonel Hay, on behalf of No. 142 and Brother C. G. Tingery, a memento of the visitor's Oregon trip. It was an emblem of the Order, designed and made by Brother Tingery. It is an elk's tooth, surmounted with gold, on which is set a miniature watch, the hands indicating 11 o'clock. Beneath the watch, and above the form of a golden elk, drinking from a stream of water, is the motto of the Order, "Cervus Alces," while in the background are several stars of diamond-dust. Colonel Hay was so astonished by this presentation that he was speechless. Finally, however, he recovered himself and offered thanks in his usual happy manner.

On Friday Colonel Hay, accompanied by his wife, visiting Elks, their wives, sisters and daughters, went on an excursion to Cascade Locks, Or., viewing en route the natural sights along the Columbia river. At the Locks they were the guests of Cascade Lodge No. 303 and Brother J. G. Day, who gave the visitors a sumptuous luncheon. In the evening the party returned to Portland, where at Elks' Hall a formal reception was held. Saturday the Elks devoted to witnessing baseball and la crosse games at Multnoman Field.

On Saturday evening, in the same equipage in whith he and Mrs. Hay were driven from the depot to the Portland, Colonel Hay, attended by District Deputy Cohen, Exalted Ruler Mitchell and Mayor Frank were escorted to the Oregon Industrial Exposition building by a seemingly interminable herd of Elks. It was Elks' Day at the Exposition. Colonel Hay reviewed the procession from his carriage in front of Elks' Hall As Lodge No. 142 passed him the Elks in unison shouted:

"Who is, who is, who is Hay?
He is, he is. E. L. K!"

Arriving at the Exposition, Colonel Hay was greeted with an ovation from a crowd of 15,000. When the applause had ceased, Colonel Hay began his address on "The Objects and Aims of the Order of Elks." He spoke eloquently for over an hour. At its conclusion a banquet was enjoyed at the Portland. Covers were spread for 330 Elks. Exalted Ruler Mitchell was toastmaster, flanked on the right by the guest of the evening, and on the left by Governor W. P. Lord, of Oregon, and other eminent Elks. As an introducer of the various toasts, Exalted Ruler Mitchell filled the arduous position with versatility and gratification. Colonel Hay was introduced by District Deputy Cohen, and welcomed by Exalted Ruler Mitchell. His response was one the happiest made during his visit here. Some of the principal toasts were: "The Abode of Elks," A. A. Cleveland, of Astoria; "The Doe Elk," C. M. Idleman; "The Bull Elk," George C. Sears; "Our Grand Lodge," R. H. Littlefield; "When Grass is Short," Ralph E. Moody; "Oregon," Governor W. P. Lord; "The Principles of Our Order," Henry E. McGinn; and "In and Out of the Fold," C. H. Carey. Colonel and Mrs. Hay left for Washington, D. C., on Oct. 14. They were accompanied as far as Tacoma, Wash., in a special car of the Northern Pacific Railroad by a committee of Elks, comprising Brothers A. D. Charlton, Henry C. Bowers, and William Mead.

Among the out-of-town Elks at the reunion were: Thomas J. Hickey and J. L. McMurray, Tacoma; E. A. Battin, Port Townsend; T. W. Lewis, Cascade Locks; D. E. Mulligan, W. C. Scoones, and Frank Parker, Seattle; A. B. C. Dennison, Omaha; A J. Borie, Pendleton; C. J. Curtis, Ed. C. Hughes, John Fox, and A. A. Cleveland, Astoria; Ed. Hallock and G. Harris, Olympia, and William Mead, Chicago. Great credit is due the Portland Elks for the manner in which they conceived and carried out the reunion-reception programme. Many misconceptions of the order have been forever removed. In the Pacific Northwest the order stands to-day more solid and more permanent than it ever did before.

DO THESE MANAGERS STEAL PLAYS?

For some time complaints have been made to THE MIRROR by several playwrights that a certain firm of theatrical managers in this city makes a practice of copying the plays submitted to them. These grave charges have, however, until now been vague and unsubstantiated, and it has not been possible to take any public notice of them.

But now these charges receive corroboration in such a manner as to compel attention. An ex-employe of the firm in question—a firm having a dozen companies on the road, states that his late employers have made a practice of copying entire plays or parts of plays submitted to them with the avowed intention of utilizing the material thus stolen in future productions of their own. He declares that this firm will agree to make two copies of a play for a customer and unknown to that customer, take three copies and keeping the third.

Almost ever since they have been in the theatrical business this firm has sent out each season a number of pieces—nearly always patchwork of other plays—and this revelation will explain, of course, their remarkable fertility, which has been a source of wonder up to now.

EMMA CALVE AND LA NAVARRAISE.

Whenever a French author, composer or artist has the audacity and the poor taste to go abroad to have his work produced or his art appreciated, a general outcry against him for his lack of patriotism is sounded.

In France it is sufficient to invent a new kind of a match, or write a new opera and sell it abroad, after having peddled it through France for years, to be accused of high treason against the "Pat-r-r-r-ie!" The most unreasonable, the most narrow-minded and prejudiced people in the world are the French in all questions which involve their vanity. A foreign play must be perforce bad, unparisian, lacking in *chic*, and stupidly *bourgeois*. Why? Because it is foreign.

Everyone knows that outside of France there are no writers, no artists. The names of Shakespeare and Goethe and Schiller are not quite unknown, but these people are dead, and France and Frenchmen expressed their opinion regarding them long ago. They are foreigners: they might have been geniuses if they had been born in France.

Massenet has thrice to my knowledge committed the awful crime of having three of his operas produced abroad. Herodiade was first produced in Milan, Werther in Vienna, and La Navarraise in London. Therefore, Massenet deserves no mercy, and no mercy was shown him by the Parisian critics who had to judge of a work that had been commented upon before them. Ill-disposed as the critics were toward Massenet, yet they could not deny that this short musical tragedy, La Navarraise, had great merit. The admirable orchestration, the weird, characteristic motives varying with each personage, with each feeling more and more ominous as the climax of the play approaches; the very turmoil of symphony at the end of the play intensifying the wondrous pantomime with which Calvé ends the opera, astonished the average Parisian critic.

What! Foreign barbarians, uncouth and inartistic, were able to appreciate this? Treason!

In spite of all, La Navarraise created a tremendous sensation in Paris. Calvé, the ideal Navarraise—as she appears in a picture printed in THE MIRROR, the first ever published of her in the part—clad in black rags, her hair fastened tight to her head in what would be an unbecoming way to other women, overcame the prejudice of her critics and won a superb triumph in this most exacting role, which demands on the part of its interpreter the tragic powers of a Rachel or a Duse.

One of the remarkable traits of Calvé's art is the fact that one admires her as an actress more than as a singer. Her command of her voice, peerless technique, faultless intonation and fine phrasing, pass unperceived, so to speak, because of her remarkable, intelligent acting. Yet they are equal, if not superior, to her histrionic powers.

I saw her in La Navarraise in London when the opera was first produced. The impression she created on a rather apathetic public was instantaneous and overwhelming. People—staid, respectable, beer-drinking, mutton-eating Englishmen—stood up and cheered her. It was a great triumph, but not greater than that she won at the Opera Comique quite recently.

Her countrymen could never understand how Calvé could prefer to go abroad, where her art has always been more highly commended, where she could earn more money, and sing more roles, than to stay in Paris, hear the papers say that she was too realistic and melodramatic and that Galli-Marié broke a plate in Carmen in the second act, and that tr-r-r-r-raditions decreed that every woman singing Carmen should break a plate, or else be accused of high treason towards the memory of poor Galli-Marié (who perhaps let a plate slip through her fingers at the first performance and never dared to change the business), get a salary one twenty-fifth part of the one she gets in every European capital and sing a part one hundred times a year.

Withal, Calvé is most faithful to Paris. Every year she sings there for a month or longer. And each time the Parisian critics reproach her for not staying in Paris always. Very soon New York will have the chance of hearing and seeing this most wondrous lyric artist, who has lifted operatic art to a higher plane and made it endurable to sensible people who hated to see the heroine in a most dramatic moment rush as close as possible to the prompter's box and shriek her sorrow in trills or in high B to the galleries.

THE CRANK.

A PHILOSOPHICAL LAMENT.

One of the officials of the Actors' Fund of America recently received a letter from a friend on the road with whom he had associated and corresponded for years. The letter is so remarkable that THE MIRROR presents it below, although it was never intended for publication. The place from which it was written and the name of the writer are of course withheld.

OCT. 15, 1895—11 P. M.

DEAR JOHN—I arrived here an hour ago, and as I don't feel very sleepy, I will slay two birds with one stone, by redeeming my promise to drop you a line occasionally, and at the same time save two cents by enclosing two dollars, which please hand our friend, Bernard, and ask him to enroll me once more as a member of the Fund.

I have not much to report, old friend. "I'll change that name with you"—Twenty-two stands in six weeks—much travel—*Grand!!* Opera Houses—Queer Hotels—Long-exacting rehearsals on every possible occasion (Sundays included).

They don't tax the brain much nowadays, the star thinks (or thinks he does), for all.

Next to being young and good-looking (as I am), the greatest recommendation is to have a plastic-putty (don't read *pretty*) mind, capable of assimilating the stellar's conceptions—not proving your own.

Well, "vot's the hodds?"—call it a trade (not an art); you gets your wages, and do as the boss says.

We had best learn to consider it so or we might think sometimes.

I hope you are quite well, old fellow. Were *you* ever anything else?

"The villain still pursues me." Just before leaving New York I *had* to move my family. To do so and pay a month's rent I borrowed the money from a Shylock. While moving the Mrs. dropped her pocket-book somewhere in the house. When it was found it was empty. Next, I had drawn two weeks' salary—the first in more than two years, and was congratulating myself that the dawn had come, when on the 16th (last month) my wife was stricken with paralysis—thank God, with the exception of a little numbness in her right arm—which the doctor says will yield to treatment—she is all right again. Next—comes the Doctors Bill—and then—"What then—away like children in the dark," etc. All on 20 dollars a week less salary.

Great profession—great art, John—our youthful hopes and aspirations end in a stage door keepership—or worse.

Well—let us be thankful for what we have—and commiserate those who are worse off.

If "the villain" tires out I will be on my feet again before the season closes.

EMMA CALVE IN LA NAVARRAISE.

REFLECTIONS.

A. M. Wellington wires that the Grand Opera House at Anderson, Ind., was opened last week by the Tavary Opera company to standing room.

Canary and Lederer have arranged with T. Henry French for the production of The Lady Slavey at the Casino on Jan. 13.

These members of Walter Damrosch's German Opera company are due here on the *Lahn* on Thursday: Max Alvary, Miss Gadsky, Mr. Popodeci, and Paul Lange.

Just before the curtain went up at the Irving Place Theatre last Tuesday night the dynamo which supplies the electricity broke down, and the theatre was plunged in opaque darkness for some minutes. The gas was quickly lighted, and there was no commotion.

Fred Lotta has retired from the Marie Jansen company.

Uncle Josh Spruceby, managed by Dave B. Levis, with S. S. Walters as business manager, is doing well in the West. The tour is booked to the Pacific coast and return.

Louis Martinetti, who is playing the part of a tough boy in Charles E. Blaney's A Baggage Check, is highly praised for his work.

Sydney Booth, who plays the light comedy part of a love-sick young officer in The Bachelor's Baby, is praised for his acting by the Boston press.

The costumes used in The Shop Girl arrived on the *New York* from Europe last Saturday week, and for some time it looked as though duty would have to be paid upon them, the appraiser declaring they were new. It was finally proved to the satisfaction of the custom's officials that the goods had been used to some extent, and they were permitted to enter free.

Charles Mortimer has retired as leading man with Corse Payton and assumed that position with Jessie Mae Hall.

Florence Everett has been specially engaged by Wagenhals and Kemper for leading business with Louis James.

Robert F. Shepard and others, owners of the Standard Theatre, recently won their case in the Court of Appeals against the Metropolitan Elevated Railway Company. The Company will have to pay the Standard Theatre Company about $24,900 in damages and costs. The suit was to recover damages for the casements of light, air and access taken by the maintenance and operation of the elevated station and railway in front of their property.

It is not generally known that Florence Bindley appeared before Queen Victoria at Buckingham Palace in 1876, and was decorated with a badge in the shape of a Maltese cross. She was then known as Baby Bindley, and she has still in her possession the little shirt waist the decoration was fastened to.

Augustus Pitou, Jr., who has been assistant treasurer at the Grand Opera House for some weeks, is now in full charge of the box-office. He began his new duties last week.

The Duke of Marlborough and Consuelo Vanderbilt watched a performance of His Excellency last week Monday night.

Mabel Bouton arrived from England on the *New York* with The Shop Girl company. While abroad sh eappeared in Londonwith decided success in this comedy. She will play one of the principal parts in Excelsior, Jr.

Horace Mitchell said the other day to a MIRROR reporter: "Through the failure of my financial partner, Eugene Landsberg, to furnish funds, A Flag of Truce has closed temporarily. We expect to resume the tour about the middle of November."

Quintus Brooks, who most successfully managed the business of The Girl I Left Behind Me, has been specially engaged to go in advance of The Wife.

Paul Barnes' St. Bernard dog, Leo Second, by Pauline Hall and Sir Ben, died recently of dropsy of the heart. Leo weighed 220 pounds and stood 35 inches high. He used to appear in The Chamois Hunter. He was valued at $1,000. Mr. Barnes has had the skin stuffed.

According to the Paris *Journal* Francois Coppée, the poet, dramatist and academician, has decided to make the trip to America to direct the production here by Mr. Vroom of his play, Pour La Couronne.

Mrs. Alexander Salvini (Maud Dixon) is in ill health in this city. While she was abroad last Summer a physician advised her to rest this Winter.

Laura Biggar and Burt Haverly are playing to big business in A Trip to Chinatown throughout New England. They will fill a Boston engagement at the People's Theatre in January.

Una Abelle, Madame Modjeska's leading lady, was the other day severely bitten by a pet dog belonging to her landlady. Bertha Creighton, who was with her at the time, narrowly escaped injury.

Beverley Turner, E. N. Hoyt, Will Carlin, Edwin Kervin, and Mary Hughes retired from Walker Whiteside's company at Chatham, Ont., on Oct. 19.

Edwin Walter will retire from Morrison's Faust company this week.

Robert Hilliard in Lost—24 Hours made a hit in Boston, receiving hearty commendation from all the critics.

Fox and McNish, lessees and managers of the Matteawan Opera House, Matteawan, N. Y., write to THE MIRROR to correct an erroneous impression that has been conveyed by the stranding of a company known as Puck's Comedians recently at Fishkill-on-Hudson. The publication placed the happening as at Peattie's Academy of Music, Matteawan, when in fact that theatre is located in Fishkill. Fox and McNish say that their bookings have been so carefully made that no company has stranded under their management in Matteawan.

E. D. Shaw. Advance. At Liberty. MIRROR.

IN OTHER CITIES.

ST. PAUL.

At the Metropolitan Opera House the Trocadero Vaudevilles gave an excellent entertainment 20-23, opening to good houses. The famous athlete, Sandow, went through a programme that exhibited his immense physical strength to perfection in his marvelous feats, that won for him rounds of applause. The five Jordans, Mamie Rosey, Nellie, Lewis and August gave one of the finest aerial acts ever seen here, and won noticeable recognition. A very clever feature of the entertainment was the marvelous imitations given by M. O'Gust, a French clown. He has a good voice, and used it in a manner that quite caught the audience. Amann, the great impersonator, reproduced the features of many famous men very cleverly. The Lucifers gave a remarkable exhibition of high kicks and jumps. The Brothers Pantzer are very clever acrobats and do good work in their line. N. E. Kaufmann, the trick bicyclist, does a very clever act. Josephine Sable, chanteuse international, met with favor. The entertainment took well. Robert Downing 24-26; The Charity Ball 28; Garlin-Moyer Grand Concert co. 29, 30; A Texas steer 31-Nov. 2.

At Litt's Grand Opera House Jacob Litt's excellent co. produced The War of Wealth, its first production in St. Paul, 17-13. The piece was admirably staged and directed by R. A. Roberts. The clever and attractive performance given drew full houses and broke the record of the season at the Grand so far. The play proved a great success, much of which is due to the exceptionally strong co. that Mr. Litt had selected to interpret it. Harry Lacy as John Warfield gave an admirable portrayal of the character, a part to which he is peculiarly adapted and interpreted with spirit and definiteness, especially was he strong in the more emotional situations. A. S. Lipman played the part of the principal villain, Sanford Farley, in a careful quiet manner that evidenced the work of a finished actor. John B. Maher as Flavius Remsen, was most excellent in his interpretation of the part. His performance was original and effective, revealing genuine talent. Mr Maher is a painstaking actor and his work elicited great applause and well-merited recognition. Ben Cotton's Cassius was decidedly original and an excellent piece of character work. Frank Keenan's Major Poindexter was a good piece of character work and praiseworthy throughout. Belle Bucklin as Hallie Raymond was charmingly interesting and gave a delightful portrayal of the part. Laura Booth as Marcia Dudley. Emma Bell as Helen Raymond, and Malcome Williams as Philip Norwood, well sustained their respective roles, and deserve favorable mention. The exciting scene of the "run" on the bank was a success. The performance gave general satisfaction. Murray and Mack in the Celtic comedy, Finnigan's Ball, 20-26, opening to full houses. The play is a rollicking Irish farce-comedy. Charles Murray as Connor Casey, and Ollie Mack as Timothy Finnigan are droll and funny, and kept the audience on the laugh continually. Bart Leslie as Weary Walker was a most clever tramp. Clayton H. White as Willie Sales, and Gracie Cummings as Katie Casey do clever work in their respective roles, and deserve favorable mention. Edith Newton is a pleasing vocalist. The Loving Sisters' umbrella dance was encored. The performance pleased the patrons. Katie Emmett 27-30.

John W. Ritchie, the genial and gentlemanly manager of the Alabama co., was in town 20 in advance of co. en route East from the Pacific coast. Mr. Ritchie says that the co. has done an excellent business throughout Cal. Stone's Northern Pacific route to and from the coast.

Manager Jacob Litt was in town during the past week superintending in person the production of his new play, The War of Wealth. Mr. Litt is looking well and hearty and expresses himself greatly pleased at the success of the play and the large business it had drawn at the Grand.

Manager Marston, of the Lillian Lewis co. and Daniel Tully co., passed through on 20, and will play Cal. Stone's popular Northern Pacific route to the coast.

The enjoyable concert given by Ella Richards, pianist, assisted by Katherine Gordon, vocalist, at the Park Congregational Church, Friday evening, 18, was without doubt the musical event of the season. A large and appreciative audience cordially greeted these two favorite artists. Miss Richards has just returned from Vienna, where she has been studying for a year with the famous Senchetizky. Previous to her European study in New York under under the tutelage of Professor S. B. Mills. Miss Richards has remarkable force and brilliancy, an artistic and admirable technique. Evidently she has a special gift for the piano that gives great promise of a future. Katherine Gordon is gifted with a clear, sweet and sympathetic voice, added to strong dramatic instinct. She is exceptionally brilliant and artistic in the quality of her singing. Her beautiful rendition of several difficult numbers evidenced the admirable perfection and finish of her style that makes her ever a welcome favorite with the musical and artistic people of our city. Both artists are St. Paul young women, and St. Paul has every reason to feel proud of their success. The audience was delighted and expressed its appreciation in most enthusiastic applause and frequent encores.

GEORGE H. COLGRAVE.

JERSEY CITY.

Charles T. Ellis made his first appearance in this city as a star at the Academy of Music 21-26 in The Alsatian. Mr Ellis was suffering with a cold which marred what otherwise might have been a good peerformance. The Alsatian is a comedy-drama, and the support is good. Clara Moore as the Irish servant girl became a favorite at once, as did William F. Carroll. Amy Stone plays the part of a gypsy as only an artist can play a part. Mabel Gardner is a finished leading woman, and Lottie Vincent is a pretty singer. The costuming and scenery are fine. On the Mississippi 28-Nov. 2; In Old Kentucky 4-9. Business fair 21-26.

The Palma Club opened its new theatre 22 with a concert by the New York Philharmonic Club, assisted by Carlotta Maconda, soprano; Carl Dufft, baritone; Lora Horlocker, contralto, and Eugene Weiner, flutist. The house was crowded.

Grace Sherwood was a visitor at the Academy of Music 22.

George W. Larsen and Gertie Palmer commence their starring season in a new play by Will. R. Wilson, entitled The Man About Town, opening at Fall River, Mass., 28-Nov. 2, and then to the Lyric Theatre, Hoboken, 4-6. The co. will comprise, beside the stars, Edward M. Ryan, J. H. Hollingshead, Henry Emmersey, R. C. Barry, A. J. Kaufner, Nina Carlisle, Della Cole, Grace Milton, Lulu Hahn, Kate Miller, Charles Morosco, and Lillie Allison. J. C. Velder is the advance agent.

Mrs Archie Ellis and party and Manager Louis Behman, of Hyde and Behman, occupied boxes at the Academy of Music 21, when Charles T. Ellis opened in The Alsatian. Harry Stone, the veteran manager, was also in the audience.

W. M. Wilkison, Alexander Salvini's manager, has signed with Billy Black for his star's appearance at the Lyric Theatre, Hoboken.

Very few persons in the audience at the Academy of Music 21 recognized in the Gypsy Queen of The Alsatian that once popular actress, Amy Stone. But before the performance concluded she received as much applause as she did long ago when her visits to this city were eagerly looked forward to. Miss Stone's last appearance in this city, previous to 21, was at the old Opera House in Cigarette. She is a remarkably well preserved woman, and she can act.

Selena Johnson, of this city, who has been playing Kate Kennion in Frohman's Girl I Left Behind Me co. for two seasons, will appear at the Lyric Theatre, Hoboken, 28-30, and a large theatre party will run over from this city to see the performance.

The local papers, in speaking of Shenandoah as produced at the Lyric Theatre, Hoboken, have done Mrs. Ettie Henderson, of the Academy of Music, this city, an injustice. The papers state that Shenandoah was produced for the first time in this county (and Jersey City and Hoboken are in one and the same county) 21-23. This is an error. Mrs. Henderson played the piece in her house directly after its first New York run, to S. R. O., and a repeat engagement to big business.

WALTER C. SMITH.

MINNEAPOLIS.

At the Metropolitan Opera House Robert Downing gave The Gladiator, Helena, Othello, Ingomar and Julius Cæsar 20-23, opening in The Gladiator to a fair-sized but appreciative audience. Mr. Downing made a decided hit as Nero, and was obliged to respond to several curtain calls. Eugenie Blair shared the honors as Neodamia, a part her charming personality is admirably adapted to. Edwin Ferry, an erstwhile People's stock favorite, appeared as Flavian to marked advantage. Mrs. F. M. Bates made an excellent impression as Faustina, and Charles M. Collins was cordially received as Origen. Handsome stage settings. Sandow and the Trocadero Vaudevilles 24-26. A Texas Steer 27-30.

At the Bijou Opera House A Modern Mephisto was produced for the first time 20 to good business. The principal feature of the performance was the splendid singing of the star, Helene Mora, who is possessed of a remarkably rich and powerful voice. Her personation of the "new woman" was dignified and acceptable. She was supported by a capable co., of whom Helen Russell, Maggie Davidge, Emmett Corrigan, and Earle Sterling deserve special mention.

The Flour City Belles, a local organization, will present their unique minstrel entertainment which was received with such marked favor last Winter, at the Lyceum Theatre, Nov. 14-16.

Charles A. Parker, who has been Manager Hays' assistant for some time, has been appointed business manager of the War of Wealth, and will accompany that attraction to the Pacific coast. For the present, Mr. Williamson will act as treasurer of the Bijou.

F. C. CAMPBELL.

DETROIT.

Trilby, the play which has been making such a stir in the East, struck our little town Monday evening 21, when an appreciative audience filled the Detroit Opera House boxes to witness the first performance. It would be ridiculous at this late day to discuss the story, construction or embellishment of a play, knowledge of which has been so widely disseminated, and which, on account of the fascination Du Maurier's book had for everyone, or nearly everyone, has been so universally read. It will, therefore, suffice to say in connection therewith that in the opinion of your correspondent, who had the opportunity of witnessing a Trilby performance by the original New York cast at Palmer's Theatre, the Boston production as seen in Detroit this week compares favorably, and, due to the superior acting of some members of the co. seen here, it could be truthfully said to surpass the New York production. In making this observation reference is made in particular to the exceedingly clever impersonation which Herbert Carr gives of Taffy. His acting is one of the most enjoyable features of the play, and he fits the character and acts it much better than Ben McIntosh in the original. This could not be said of Frank Rolleston, who is playing the role of The Laird. Although he does it well, he does not come up to Glendinning. Mabel Amber has all the necessary qualifications to make her an ideal Trilby, which she is, and in the writer's opinion at least, in her rendition of this role she is greatly superior to Virginia Harned, who, of course, as everybody knows was the original Trilby. The only fault that could be found with Theodore Roberts as Svengali is his tendency to exaggeration and to do a little more acting than is called for. Barring this, however, he is good enough (or rather bad enough) to suit anyone. The cast throughout is a good one, and comprises in addition to the principals, Frederick Conger as Little Billee, Wm. J. Romain as Gecko, Matthew C. Woodward as Zou Zou, Benjamin Monteith as Dodor, W. P. Sheldon as the Rev. Thomas Bagot, Mrs. Roberts as Mrs. Bagot, Lizzie Annandale as Madame Vinard, and others who fill the minor parts. Lizzie Annandale's beautiful voice was utilized in the "Ben Bolt" episode. The play is splendidly mounted, and in every way a grand success. It is doing big business all the week. Next week, Hoyt's Milk White Flag.

Hanlon's Fantasma is the current bill at Whitney's, and—well, we will have to think up some new way of saying a house is crowded, for this house is always crowded, and anything that may be said in that direction sounds trite. The Fantasma (20-26) is an up-to-date revival of the old piece, with many improvements and several new features, and the ability to entertain greater than ever before. George H. Adams is the present Pico, and Nettie Black Fantasma, and a merry band of players assist them, chief among whom are the McDonough Brothers, Pauline Glidden, Gertrude Lamar and Orie Gerard. Plays and Players next week.

Birds of a Feather, played by F. W. Stroh's Comedy co., is furnishing the amusement for the Empire's patrons this week. The specialties, not the play, "is the thing" in this performance and Pete Baker easily heads the list with his songs and dances. Next week, Delmonico's at Six.

KIMBALL.

MILWAUKEE.

Otis Skinner began a short engagement at the Davidson 21, appearing in Villon the Vagabond, His Grace de Grammont and Merchant of Venice. Villon is new here, and was well received by a large audience. Mr Skinner's work as the vagabond poet and friend of the Dauphin is artistic and thoroughly enjoyable, and the play bids fair to occupy a prominent place in his repertoire. Mr. Skinner is supported by an excellent co. comprising among others such excellent people as Frederick Mosley, Mark Price and Sarah Truax whose excellent portrayal of the character of Catherine de Vaucelles left an impression not easily effaced.

Katie Emmett has attracted large audiences at the Bijou this week in Chat an American Boy. Her efforts are pleasing to many, and the medium employed should not be too seriously considered.

The Vale of Avoca drew fair houses at the Academy 20-Nov. 1 Charles H. Hopper sings sweetly and, as Danny Farrel, proves himself an Irish comedian of much merit. As for the piece it is disappointing after the first act, which promises a departure from the beaten lines of Irish comedy. The second act dispels this hope, and the old lines are followed through the balance of the play.

Minnie Maddern Fiske opens at the Academy 24 in The Queen of Liars. Previous to Mrs. Fiske's retirement from the stage her annual visits to Milwaukee were looked forward to by hosts of friends who will be glad to greet her now.

E. T. MCDONALD.

GALVESTON.

Al. G. Fields and his minstrel co. have won great popularity here during past seasons and his name is accepted as a guarantee of a performance of superior merit. This was evidenced by splendid business attending his engagement at the Grand 15. Nor were the big audiences disappointed, as the entertainment proved bright, clean and excellent throughout and well up to the standard previously established. The best dramatic performance so far this season was that of Lost Paradise 16, 17, by Gustave Frohman's co., headed by William Morris. The attendance was not at all in keeping with the excellence of the attraction, but Galveston audiences rarely exhibit great enthusiasm over new attractions, no matter how highly endorsed, preferring to let a few appreciative pioneers form a verdict and then await the return of the attraction to show their appreciation. In Old Kentucky 19, 20 drew large audiences. The co fairly fills requirements, the realistic and sensational features are capably produced, and the singing, dancing, etc., of the darkey boys completely captured the galleries and amused the lower house. Next week, Trilby, Louis James, Joe Cawthorn.

C. N. RHODE.

CHARLESTON.

The two performances of Buffalo Bill's Wild West 16 and the prospect of Sells' Circus Nov. 7 seem to have produced a corner in the amusement market, and theatrical attractions are suffering in consequence. It is estimated that Buffalo Bill drew 16,000 people and carried $7,000 out of the city.

The Nice Moreska Concert co., including Moreska, Gore, Valerga, and Miss Samuels, the violinist, 18, 19, to poor business. The co. remained here until 22, when they decided to leave for New Orleans, where, I am informed, they will join the French opera forces.

Joe Ott in The Star Gazer 21; good co. and up-to-date performance to light business.

Billy Van's Minstrels 22; top-heavy audience; satisfactory performance.

Sol Smith Russell will play here Nov. 1 for the first time in a good many years.

Lawrence Keagh, who has been with the Barnum-Bailey Circus all Summer, is on a short furlough. He expects to go out with a theatrical co. shortly.

Manager John W. Vogel, in advance of Billy Van, was in the city last week.

R. M. SOLOMON.

BUFFALO.

Lillian Russell appeared at the Star Theatre 21 in De Koven's latest opera, The Tzigane. The stage setting and costumes were marvelous and harmonious in design. The music is common place. The opera was evidently written for Miss Russell to display her peculiar abilities, and this served its purpose admirably. Flora Finlayson, who has not been seen here since the days of The Bostonians, was in good voice, as was also Edwin Hoff. The chorus is large, capable and pretty, and as a spectacular production rather than an opera it is an unqualified success. Shore Acres 24-26.

John Kernell opened at the Lyceum Theatre week of 21-26 in his new play, The Irish Alderman. Mr. Kernell is the same John as of old, and introduces his specialties in Irish monologue and song, well remembered by theatregoers. Jack Harkaway 28-Nov. 2.

BRETT HART.

PROVIDENCE.

All the theatres had excellent bills 21-26, and large audiences ruled.

It is very seldom that Providence people have the opportunity of seeing so fine an organization as Charles Frohman's Empire Theatre co., which began a week's engagement in the Providence Opera House 21. The Masqueraders was the opening play, and a large and fashionable audience received it cordially. The piece was handsomely staged and costumed, and the excellent manner in which it was presented was exceedingly gratifying. Honors were taken by Henry Miller, who was very effective as David Remon; William Faversham, who impersonated the villain, Sir Brice Skene, in an interesting manner, and by Viola Allen for her finished and pleasing delineation of Dulcie Larondie. The supporting co. was in every way satisfactory, and curtain-calls were numerous. The same play was given up to, and including Thursday night, then Liberty Hall was put on for the rest of the week. Edward Harrigan in Old Lavender 28-30; Sowing the Wind 31-Nov. 2.

Joseph Hart, well and favorably known here as a member of the funmaking team of Hallen and Hart, has been reserving his popularity the past week at B. F. Keith's Opera House, and that he is still an A-1 entertainer was testified by large and noisy audiences. The musical farce, A Gay Old Boy, affords the comedian splendid opportunity to display his talents, and his clever mirth-provoking sayings kept the audiences in the best of spirits. Carrie De Marr as Cherry divided honors with the star, and her singing and dancing won hearty recognition. Will Sloan's Turkish dance was a clever piece of work, and his imitations of several actors well done. The farce is brimful of fun from beginning to end and has many extremely ludicious situations. The supporting co. was good and the scenery very pretty. Business big. The Cotton King 28-Nov. 2.

The Little Detective was seen at Lothrop's Opera House week 20-26, and afforded the star, Katherine Rober, another opportunity to display her versatile powers. During the action of the play she assumed five different roles in a praiseworthy manner. All the characters were well taken, the principals being Grace Hamilton, Florence Mack, Nellie Hancock, J. Gordon Edwards, Justin Paige, John Weber, Morris McHugh, Leonard Rowe, and W. A. Lanergan.

The Banker's Daughter 28-30; The Clipper 31-Nov. 2, by the same co. This will be the co.'s farewell appearance in this city, as Miss Rober will take the road for a tour of the New England cities.

The first concert of this (the fourteenth) season's series by the Boston Symphony Orchestra was enjoyed by a large audience in Infantry Hall 23. The selections were, as usual, brilliantly rendered. The soloist, Mme. Clementine De Vere-Sapio, was heard in Ophelia's mad scene from Hamlet, and Beethoven's aria, "Ah Perfidio," and she received rounds of applause.

Sol Smith Russell was tendered a reception at the rooms of the Providence Art Club after the performance 17, and on 18 his old friend, Col. Isaac L. Goff, of this city, gave him a complimentary supper at the Narragansett Hotel. Among others present was Mr. Russell's father-in-law, William T. Adams ("Oliver Optic").

George B Chandler, agent of Kenna's Minstrels, arrived home 19, co. having closed at Suncook, N. H., 18.

Arthur Deming, comedian of Hi Henry's Minstrels, was a visitor here last week.

We are pleased here in Providence to note the success which is staring the actor-manager, Harry Corson Clark, in the face at his theatre in Denver. Harry is a Providence boy, and has the best wishes of a large circle of friends.

W. L. Gallagher, manager of the Murray Dramatic co., spent Sunday, 20, with his folks in this city. He reports good business.

"Charley" Mortimer, the old-time stage-manager, is in the city.

A. D. Cameron is booking Little's World for a tour during the holidays.

The Melba Concert co. will appear at Infantry Hall Nov. 4, and Paderewski gives a recital Dec. 5, both under the management of "Billy" Wing.

It may not be generally known that B. F. Keith is making things hum here in Providence, but such is the case and better business has been done at his house this season than at any other theatre in this city. There are good reasons for this, too, when such attractions as The Black Crook, A Texas Steer, Robert Mantell and The Girl I Left Behind Me can be seen for 35-50-75 cents. Resident Manager J. F. Fynes well deserves the title of "Hustler." He is running the house on business principles and does everything possible for comfort and convenience of patrons, and this is what the people like.

The friends of Evelyn Jordan, whose home is in this city, will be glad to know she is meeting with considerable success this season. She is with A Thoroughbred co. now en route.

An employe of the Old Colony Bill Posting Co. was fined $500 in the police court 23 for posting up a bill representing a "high-kicker" before having the same inspected by the police department. This is the first case of the kind on record.

Manager George E. Lathrop ran down from Boston 21.

E. J. Hassan has been in town all the week in the interest of W. A. Brady's The Cotton King.

Yon Yonson in A Yenuine Yentleman follows The Cotton King for a week at Keith's.

Walter Floyd, business-manager of Carl Haswin's Silver King co., sent me an excellent photograph of himself last week. It was taken when his "Biff" Hall whiskers were in full bloom.

John F. Howard, of Boston, read Romeo and Juliet to an interested audience in Sayles' Memorial Hall 23. He will read Beauties of Shakespeare 30.

Melvin A. Davenport is well known in the profession as proprietor of several hotels, and recently proprietor of the City Hotel, this city, died at the Rhode Island Hospital 23, from Bright's Disease.

HOWARD C. RIPLEY.

INDIANAPOLIS.

At the Grand Opera House Primrose and West's Minstrels played to good business and gave a splendid minstrel performance with their immense aggregation of whites and blacks 22, 23. Gladys Wallis 24-26; Friends and Mexico 28-30; Walker Whiteside 31-Nov. 2.

English's Opera House was closed 21-23. Tavary Opera co. 24-26, presenting Cavalleria Rusticana, Lucia D'Lammermor, Faust, Carmen, Lohengrin; good reserve. In Old Kentucky 31-2.

William A. Brady's melodrama, The Cotton King, at the Park to houses packed to the doors 21-26. The play is one of the best shows of the melodrama type seen at this playhouse this season. Succeeding nights were duplicates of first night, and the managers anticipate a record breaker in patronage. The Prodigal Father and the Wilbur Opera co. next.

At the Empire Theatre Russell Brothers packed the house and gave a good vaudeville show 21-26. Aside from the Russell Brothers, who pose as the stars of this combination, there is Johnnie Carroll, Blocksom and Burns, Falke and Semon, and others. The Vaudeville Club 28-2.

Despite the wail of poor business in the West our local managers are well satisfied with business thus far this season.

G. A. RECKER.

KANSAS CITY.

De Wolf Hopper and his merry co. returned for a short engagement 22, 23, and presented Dr. Syntax before large and delighted audiences at the Coates. Petite Edna Wallace Hopper shared the applause with her lengthy and irresistible husband. The performances, as usual, went with great snap and life, and were highly enjoyed. The balance of the co. was excellent. Charley's Aunt 24-26; Julia Marlowe Taber 28-Nov. 2.

The Grand presented a strong attraction 20-26, being the Hanlon's new Superba, which was a brilliant creation, being mounted in gorgeous style and supplied with a splendid cast. Charles Guyer, a remarkably clever clown, made quite a hit, and Bertha Bayliss as Superba presented a handsome appearance and sang and acted well. The Brothers Baroni, contortionists, were fine, and the ballet excellent. A wealth of mechanical scenery was introduced, and the colorings of the settings were beautiful. Sandow's Trocadero Vaudevilles 27-Nov. 2.

Human Hearts, a melodrama, written by Hal Reid, drew good-sized audiences to the Ninth Street Theatre 20-26. The author and his wife, Bertha Belle Westbrook, played leading parts, and the balance of the cast was fair. Ward and Vokes 27-Nov. 2.

The Auditorium has been dark for two weeks, David Henderson having called in his Ali Baba co., which was to have played there this week. Thrilby comes 29-Nov. 2.

The new Lyceum Hall, which is just being completed on West Ninth Street, in the heart of the city, will be the most beautiful hall the city has ever possessed for medium-sized audiences, and will be an ideal place for concert or lecture attractions. The seating capacity will be about 600, and it will have all modern improvements, steam heating, electric lighting, and be beautifully finished in marble and decorations, and because of its central location, will undoubtedly prove popular. Finally appointed coat rooms and toilet rooms will be arranged for the accommodation of as many people as the hall will hold.

It is probable that Mrs. Taber will give a special matinee for the school children next week, as during her visit here last year she addressed the pupils of the High School and was literally overwhelmed with attentions from them and their parents.

Robert B. Cone, of this city, has completed a splendid collection, consisting of several hundred photographs of the celebrated artists of music and the drama who have been prominet during the last twenty-five years. Each picture has added to it the signature of the artist and a quotation from their most popular character and most of the pictures represent them in their favorite characters. The collection is a valuable one and was written up to the extent of over two columns by the *Times* this week.

FRANK B. WILCOX.

ATLANTA.

The town has more visitors within her gates than she has ever had to entertain before. The President of the United States, together with his cabinet, is also on hand to do honor to the great Cotton States and International Exposition, and this is one reason why the town is overcrowded. This, naturally, has a wonderfully good effect upon the playhouses, and they are the recipients of splendid returns at the box-office.

Thomas Keene opened to an unusually large audience at Henry Greenwall's New Lyceum Theatre 21 in Louis XI. The play was well staged and the cast was an extraordinarily good one. Mr. Keene's Louis XI. had been seen here before and stamped with the highest measure of approval. His second revival of the same play confirmed the verdict. The portrayal was a wonderful masterpiece. The engagement lasts for one week. Richard III. follows.

At the City Trocadero a good performance is given. Business here has been remarkably good.

The big business of Sinbad last week at Henry Greenwall's New Lyceum Theatre was a record breaker at that place. It was a master stroke for the New Lyceum in securing so strong an attraction, it being its first appearance in the South.

Matt Grau was in town last week en route to Savannah, where he opens with his co at Henry Greenwall's New Savannah Opera House.

Genial Barney Kleibacker informs me that Harry Franks' New Imperial will be opened within two weeks. He says that when he opens it will be something that will hit the mark and will be a credit to the house.

At the MIRROR'S Exposition Office in the Constitution Building on the grounds, George W. Schroeder, correspondent at Columbia, Pa., and A. Dumont, correspondent at Hartford, Conn, were the first to register.

ALF. FOWLER.

LOUISVILLE.

Cleveland's Minstrels opened at the Temple Theatre 21 for a week's engagement and gave an unusually strong entertainment of the kind. The trademark under which Cleveland is working this season is the Black Cyclones. An attractive street parade is given. The American Girl will open 28.

At the Avenue 21 for a week Bert Coote in The New Boy proved an artistic as well as a financial success. The box party given by Mrs. Camp, wife of the manager was one of the features of the engagement.

At the Avenue the Wilbur Opera co. commenced its annual two weeks' engagement 21. There is a change of opera each night, with Eloise Mortimer, Maude Daniels, Kohnle, Conley and Clark in the cast.

Rose Sydells Blondes occupied the stage at the New

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Buckingham 21-26 and will be followed by Pickett's Own Specialty co.

Curzie Duke, the violinist who has been on a tour with Sousa's Band, has returned to her home in Louisville where she will enjoy a rest.

CHARLES D. CLARKE.

DENVER.

Week of 21-26 was one of special significance at Clarke's Lyceum as it introduced a brand-new play never before seen on any stage. The title is A Matrimonial Maze, a very appropriate one by the way, and the author, Walter S. Craven, who unexpectedly came on from the East, was present at the opening, and no one was the wiser until later. I saw Mr. Craven during his two days in Denver, and he was thoroughly satisfied with the way Clarke's players handled his comedy, which for ingenious construction and genuine fun was ahead of anything seen here in a long time, not excepting Too Much Johnson. A Matrimonial Maze contains eight characters, who get into complications too numerous to mention, and lay it all to a professor, a sort of Rev. Mr. Spaulding individual, who has to bear the brunt of everything. There are two partners, each a father of one boy, and each has a housekeeper, who in turn have each a daughter. The fathers will marry the housekeepers providing their boys marry the housekeepers' daughters. But the boys have married other girls. And "thereby lies the tale" and all of the trouble besides. The professor is made by his charges, the boys, to conceal all of the deception, and has a hard time of it all through the uproarious three acts. Harry Corson Clarke was a tremendous success as the misused and meek professor. It afforded him fine opportunities, and he brought into use his well-known art of making-up to perfection. Messrs. Ross and Murray and Messrs. Hall and Fremont as the boys and fathers respectively, were very good indeed, while all of the ladies contributed their share toward the unqualified success of the piece. Mr. Craven will go to New York to personally place his comedy with some well-known manager, and if he doesn't succeed will take it out himself. Following are the characters and their impersonators: Jakel Muggeridge, M. A., Harry Corson Clarke; Robert Raddleston, George F. Hall; Thomas Tyndal, Alfred Fremont; "Dick" Raddleston, David M. Murray; Percy Tyndal, Thomas W. Ross; Florie, Jean Du Pui Chamblin; Lilly, Lorena Atwood; Mrs Middleage, Madge Carr Cook; Ethel, Jessie Izett; Mrs. Humbleton, Lotta Beaumont; Polly, Frankie Samson; Charlotte, Nettie Abbott.

At the Tabor Schilling's Minstrels opened their season and received good patronage. DeWolf Hopper week of 28-Nov. 2.

Nothing was on at the Broadway, and there will not be for two or three weeks, I'm told.

The Orpheum is running along prosperously, and there is enough change each week to keep up interest. These changes always bring some new faces, who make hits. Wright and O'Brien were the foremost last week, and sang their songs to repeated encores. Crimmins and Gore remained, as did also Moreland, Thompson and Bush.

The Bostonians sing Prince Ananias at the Broadway on their return from the coast. Damrosch will bring his German opera co. to this theatre Dec 30 for four performances.

W. P. PEABODY.

OMAHA.

BOYD'S THEATRE was dark 17-19, the attraction billed Ali Baba having collapsed at Des Moines, Iowa. A Texas Steer 20-22 to three big houses. Tim Murphy was delighted as usual. Most favorable comment is due Dorothy Sherrod. Black Crook 27-29. Wm. Hoey, The Globe Trotter, 30, 31.

CREIGHTON THEATRE coined money for Charley's Aunt 17-19, four packed houses attesting the strong hold this comedy has with our people. Raymond Capp as Jack Chesney was without flaw. In voice, gesture and presence he was most acceptable. Arthur Larkin (Lord Babberly) as the counterfeit aunt was captivatingly funny. The Defaulter 20-23 to fair business only. Lettie Allen as Millicent Halm, Frederick Montagu as the parson, Christie Bailey, and L. O. Hart as Sir Gordon Bourne worthy of special mention. Hanlon's Superba 27-30. Karl Gardiner, Prize Winner 21-2 Ward and Vokes 3-7.

R.

NEW ORLEANS.

The present week cannot be said to be one marked with much interest to theatregoers, for at none of the places of amusement are there any pieces that "stand high on the boards."

At the Grand Opera House 20 appeared The Span of Life, a melodrama with sensational scenes to gratify any appetite for novelty and excitement. While the scenery is admirable, and the acting good, the play is not one to draw large audiences.

At the other theatres A Fatted Calf and Spider and Fly draw fairly well, but they do not seem to make audiences enthusiastic.

Effie Ellsner, The Limited Mail, and Henderson's Extravaganza co. in Sinbad will be here next week.

PETER STIFFT.

SAN ANTONIO.

The past week has been both a lively and prosperous one for the Grand Opera House and Manager Walker's smile has broadened accordingly. Yale's Devil's Auction played 14 15 to large business. In Old Kentucky played to packed houses 16, 17, a sign that it has not lost its drawing powers yet. Field's Minstrels did a large business 18, 19, and The Lost Paradise opened to a good house 20.

Next week Trilby will be seen for the first time here 23. Louis James follows 24, 25, and Joe Cawthorn 27. Business so far here has been good, and future prospects are encouraging.

WILLARD L. SIMPSON.

THE ELKS.

The Vincennes, Ind., Lodge are preparing for a minstrel performance on Nov. 7.

The Duluth Lodge gave a reception on the evening of Oct. 15 to A. S. Lipman, of The War of Wealth company. Mr. Lipman is a member of St. Paul Lodge, No. 59, and in his play, The Burglar, gave Duluth Lodge a benefit performance in the early days of the Temple.

Wausau, Wis., Lodge has outlined many entertainments for the Winter. A hop was given on Oct. 17. On Oct. 31 a Hallowe'en phantom party will be enjoyed, and other events will be a social on Nov. 9, a hop and cake walk on Nov. 27, a social on Dec. 7, a hop on Dec. 21, a special social on New Year's Eve, a social on Jan. 4, the annual ball on Jan. 21, a social on Feb. 1, a masquerade ball on Feb. 18, and a New England party on April 6. An Elks' whist club will also be organized for weekly meetings.

The fifteen days' bazaar of the Hartford, Conn., Elks closed in a blaze of glory on Oct. 19, when the awards were made. Such immense audiences were never gathered before in that city.

At Steubenville, O., the Elks opened the Winter season on Oct. 14 with a social session, and a dance is to be given on Oct. 31. They expect an increase of one-third in their membership before the season ends. A committee, with THE MIRROR correspondent as chairman, has been appointed to endeavor to procure a first-class attraction for a benefit.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Managers' Directory" Department.]

ALBANY, N. Y.: Harmanus Bleecker Hall, Nov. 9, 19, 20, 21, 22, 23, 29, 30.

ALBANY, N. Y.: Proctor's Leland Opera House, Nov. 13, 14, 16, 18, 19, 20, 25, 26, 27, Dec. 5, 10, 11, 12, 16 to 19, 23 to 28, 31, Jan. 1, 2, 9, 10, 13, 14, 15, 20, 23, 29, 30, Feb. 3 to 12, 17 to 22, March 2 to 5, 7, 9, 10, 11, 16, 17, 26, to 31.

BETHLEHEM, Pa.: Central Theatre, weeks Nov. 17 and 24, December.

ELWOOD CITY, Pa.: Opera House, weeks Nov. 13 to 27, December and January.

GOSHEN, Ind.: Opera House, Nov. 1, 2, 3, 5 to 9, 11, 13 to 25, 28.

HARTFORD, Conn.: Proctor's Opera House, Nov. 19, 22, 26, 29, Dec. 9, to 12, 14 to 23, 27, 28, 30, 31, Jan. 2 to 17, 21, 24, 25, 28, Feb. 1 to 6, 10, 11, 12, 14 to 21, March 9 to 14, 16, 23 to 27.

NEW LONDON, Wis.: Grand Opera House, Nov. 1 to 23, 26 to 30, Dec. 2 to 14, 17 to 31.

NORRISTOWN, Pa.: People's Theatre, Nov. 7, 8, 9, 11, 12, 13, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, Dec. 2, 3, 4, 10, 11, 12, 13, 14, 19, 20, 21, 30, 31.

OSHKOSH, Wis.: Grand Opera House, Nov. 4, 12 to 16, 18, 19, 20, 22, 23, 28, December.

RAVENNA, O.: Reed's Opera House, all dates after Nov. 1 excepting Dec. 13, Jan. 8, 29, Feb. 3, March 25.

WAUKESHA, Wis.: Silurian Casino, Nov. 1 to 14, 23, 25, Dec. 1 to 7, 12, 13, 14, 23 to 31.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Peck's Bad Boy 17 to fair business; co. fair.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): Richards and Pringle's Georgia Minstrels played to S. R. O. 21 to a well-pleased audience. Next attraction Billy Van's Minstrels.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben. A. Thiess, manager): Span of Life 14, 15 to fair business. Peck's Bad Boy 16 to poor business. Katie Putnam 18, 19; Effie Ellsler 21; Sinbad 24.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): J. K. Emmet in Fritz in a Mad House to a large but not a very well-pleased audience 16.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Span of Life 19 to moderate business. Hon. Alf. and ex-Gov. Bob Taylor in Yankee Doodle and Dixie 18 to packed house. Katie Putnam in The Old Lime Kiln 21 to fair business. Effie Ellsler and Walter L. Main's Circus 23.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, manager): Effie Ellsler in As You Like It 22 to S. R. O.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (J C. Murta, manager): The Dazzler 15 played return date to fair-sized house. A Fatted Calf 19 gave a pleasing performance to medium-sized audience. Ward and Vokes 25.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Joe Cawthorn 9; light house; weak play, but Cawthorn's German dialect was good, and his performance on the concertina excellent. Green Goods Man 11; poor house; show not satisfactory. The Flints 14-19; rather light houses. Dr. Flint and daughter's hypnotic feats were remarkable. James J. Corbett, assisted by John McVeigh, Steve O'Donnell, and others 16 gave a number of sparring matches. The house was packed. A Trip to Chinatown 21; In Old Kentucky 24.

LITTLE ROCK.—CAPITAL THEATRE (George B. Nichols, manager): James Corbett and co. in a sparring exhibition to a jammed house 18. The Fatted Calf to good business 21. Hoyt's A Trip to Chinatown 20; excellent performance to S. R. O. Ward and Vokes in A Run on the Bank 24; advance sale good.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Dark week ending 19. The Colonels Wives 24.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark 6-19.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The third lecture of the Rocky Mountain Lyceum course 24, with Sam P. Jones as lecturer.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Sam T. Jack's co. presented The Bullfighter with specialties to a good house 14.==LYCEUM THEATRE (S. S. Simpson, manager): Stock co. played The Wild Cat to fair business 13-20.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Henry E. Dixey and vaudeville co. played 14 to fair business. Dixey's monologue of impersonations took very well. Trilby 21, 22; advanced prices and large advance sale. Bostonians next, with prospect of packed houses.==OAKLAND THEATRE (Louis Imhaus, manager): May Nannary and her co. in The White Slave 14; good business.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Rose Coghlan and L. R. Stockwell in The Magistrate and Masks and Faces closed a profitable engagement 19. A. M. Palmer's co., headed by Wilton Lackaye, 24-26, in Trilby.==BURBANK THEATRE (Frederick A. Cooper, manager): The Frawley co. in All the Comforts of Home drew largely week ending 20. Sweet Lavender 21.==ITEMS: Rose Coghlan appeared in a new role to a large and enthusiastic audience during her Southern engagement in San Bernardino. The hotel 'bus having gone without her, and no carriage to be had, she chartered a dray, and, perched up on the high seat with the driver, drove on a run to the depot, making her train just in amid the cheers of the large crowd that lined the street. Stockwell refers to it as her new one-act drayma.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Stockwell's stock co. presented The Magistrate and Masks and Faces to light business 14, 15.

STOCKTON.—YOSEMITE THEATRE (Frank P. Adams, manager): Pauline Hall in Dorcas 15; packed house and enthusiastic audience. Among the bookings are: Rose Coghlan 24, L. R. Stockwell 29, A. M. Palmer's co. in Trilby Nov. 8, Henderson's Ali Baba 10.==AVON THEATRE (James J. Lent, manager): Scott's Dramatic co. 20-27.

SANTA BARBARA.—OPERA HOUSE (Gaty and Rogers, managers): Rose Coghlan and Stockwell co. in The Magistrate to a large and well pleased audience 11. A. M. Palmer's Trilby co. Nov. 7.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Rose Coghlan and L. R. Stockwell and co. in The Magistrate 12 to very light business. The Torbett Concert co. 14; small but enthusiastic audience. Prof. McIvor Tyndall, the London mystic, in his mind-reading and hypnotic tests, 15, 16, to fair houses.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Pauline Hall 14; good house. Stockwell co 21; Trilby 23.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Duff Opera co. in a new opera called Leonardo had a very good house 15 and a small one 16. The co., scenery and costumes were all that could be desired, but the opera itself is far from satisfactory. Marguerite Lemon and Lady Beatrice has a beautiful voice and was the favorite with the audience from the start and this is her first season, too. Sowing the Wind, with the original co. including J. H. Gilmour and Mary Hampton, played to the capacity of the house 18, 19. Although seen here before this piece has lost none of its popularity as was attested by the reception accorded it. The joint stars, E. M. and Joseph Holland, supported by Richard Mansfield's Garrick Theatre co., drew a good-sized house 21 in A Social Highwayman. Olga Nethersole as Denise 22, with the prospects of a good house. Shenandoah 25, 26.==GRAND OPERA HOUSE (G. B. Bunnell, manager): The Rentz-Santley co. had full houses every night and two large matinees 14-16 and Lost in New York turned them away every evening 17-19 and had two of the largest matinees of the season. Frank Bush and his clever comedy co. in Girl Wanted opened to a packed house 21 and had a large attendance 22. The advance sale is big for balance of engagement. Lee and Sanford, the Dillons, and Mabel Florence made hits with their specialties. Frank Bush told some stories which were greatly appreciated. Land of the Living 24-26.==ITEM: The extra matinees at the Grand are receiving large patronage, especially from out-of-town people who find the train service very convenient for a shopping tour in the morning and a theatre party in the evening.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Joseph Howarth made a good impression 16 as Richelieu. His support was made up of the dramatic class of the Catholic Club and they showed careful training. Charley's Aunt 17 repeated its former good patronage. The Brooklyn Handicap 18, a lively melodrama, replete with elaborate and realistic scenery. Special Delivery 19, a clean comedy, introduced clever scenery. Olga Nethersole essayed Camille 21 and scored a great success. She was supported by an excellent co. The Girl I Left Behind Me 22, 23 did a satisfactory business.==FOOT GUARD HALL (E. Sessions, manager): An event that is looked forward to with great interest is the booking of Melba at Foot Guard Hall 21. She will be assisted by such artists as Scalchi, Bauermeister, Campanari, and a full orchestra.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Edward Harrigan in Old Lavender 17 had a large and enthusiastic audience. The Girl I Left Behind Me 21; fair business. The Hollands in A Social Highwayman 23 are sure of a crowded house. Bill Nye and The Cotton King underlined.==BREED OPERA HOUSE (Ira L. Jackson, manager): The Ladies' Club 26.

ROCKVILLE.—HENRY THEATRE (Murphy, Wendhiser and Fitton, managers): The Little Trixie co. played to fair house 21. May Smith Robbins as Little Trixie made a great hit. The Johnson Quintette Club, of Boston, 22, under the local management of William A. Young, did fair business and gave a pleasing performance. Ladies' Club Nov. 1.==ROCKWELL OPERA HOUSE (J. H. Freeze, manager): The Bubb Comedy co. opened a week's engagement at this house 21. Their Challenge Band Orchestra are one of the leading features of the show. Manager Freeze is giving the public good attractions.

American Tour, 1895-96.

HENRY IRVING

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A STORY OF WATERLOO.

Oct. 28 to Dec. 21, Abbey's Theatre, New York, Eight Weeks.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Thoroughbred 18 to a fair business. Lost in New York 21 to a large and appreciative house; scenery and mechanical effects very good. Charles Edwards, as the tramp with specialties, was very clever. Dr. Bill 25. Tannehill and Cronkhite, with Hussar Band, week of 28. Trip to Chinatown Nov. 4. James Crowley, a comedian of Howarth's Hibernica, was in town 19.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Tomlinson's Comedy co. 21-25 gave satisfaction to fair houses. Orchestra and band also much appreciated.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The A. V. Pearson Dramatic co. closed a very successful week's engagement 19. The Haymakers was produced by local amateurs 21. A fair-sized audience witnessed Dr. Bill 22. In the cast were Edward O'Connor as Dr. Bill and Fanny Temple as Mrs. Horton. Lost in New York filled the theatre with a delighted audience 23. Shenandoah 24; Minerva Dorr in Niobe 26; Ullie Akerstrom 31-Nov. 1, 2.==ITEM: The indications are that the present season will be the most profitable the Jacques have ever had. The house is crowded at almost every performance.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): A local co. presented Zephia to crowded house 17-19. Pearson's co. in repertoire opened to packed house 21 for one week. Frohman's co. in Sowing the Wind 28; Rory of the Hill Nov. 1.==OPERA HOUSE (A. L. Bishop, manager): The Ladies' Club 24, 25; Middaugh's Musical Comedy co. week of 28.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Joseph Hart, formerly of Hallen and Hart, in his new play A Gay Old Boy 19 gave good satisfaction to a good sized audience. Hopkins' Trans-Oceanic 24; Fencing Master Nov. 4; Cotton King 6.

TORRINGTON.—NEW OPERA HOUSE (F. R. Matthews, manager): Little Trixie 22 proved a rare musical and comedy treat; good house. Dr. Bill 24; fair house. Hurd, the magician, 25, 26; Ullie Akerstrom Nov. 5; Springer and Welty's Black Crook 9.

PUTNAM.—UNION OPERA HOUSE (George E. Shaw, manager): Edwin Forsberg in Forgiven to large and pleased audience 19.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Dr. Bill 17; fair house.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Marie Hubert in The Witch 31.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Bubb Comedy co. 14-19; good business. Ullie Akerstrom 23-26.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, manager): Camille D'Arville 16; very large and excellent performance. O'Hooligan's Masquerade 17; good business. Fast Mail 18; large audience. Shore Acres 21, 22; big and appreciative audiences. Zero 24; George Thatcher 25; Creston Clark 26. Annie Lee 28.==BIJOU THEATRE (Charles V. Miller, manager): The French Folly Burlesque co. 17-19; fair business. The Bijou Comedy co. began a week's engagement 21; light house. James Thornton 28-30.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): A Fatted Calf 17 to fair business. The musical part was below the standard, but George Richards sustained the leading comedy to perfection. Alf. and Bob Taylor were to have lectured 21 on Yankee Doodle and Dixie, but unfortunately Governor Bob Taylor was too sick and the entertainment was postponed.

OCALA.—MARION OPERA HOUSE (Jacob Israel, manager): House dark. Sells Brothers' Circus Nov. 15.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Local minstrel entertainment 14 for the benefit of the band; performance highly satisfactory, but attendance small.==ITEM: Manager Ball says that it seems as though there were but but few cos. coming as far south as Key West this season. He has only a few booked. The Odd Fellows' have no cos. booked as yet.—Work on the Auditorium still progresses. Everything will be in readiness for January festivities.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Elmer E. Vance's Limited Mail 18, 19, including matinee, played to fair business; scenery good. Rice's 1492, 28.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (M. A. Baker, manager): Elmer Vance's Limited Mail 17 to a top-heavy house. Katie Putnam Nov. 6; A Ride for Life 9.

ALBANY.—GRAND OPERA HOUSE (Winberg and Rosenthal, managers): Charles L. Davis opened the season 19 in Alvin Joslin to a good house. J. K. Emmett in Fritz in a Madhouse 21; Moreska Opera co. 23; Cal. Marchbanks 25; Billy Van's Minstrels 28.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Bob and Alf Taylor lecture 15 in Yankee Doodle and Dixie to very large and delighted audience. J. K. Emmett in Fritz in a Madhouse 19 to not a very large, but an enthusiastic audience. Billy Van's Minstrels 26; Joe Ott in The Star Gazer 28.

SAVANNAH.—THEATRE (J. C. Shaw, manager): The Limited Mail 16. Thomas Keene in Richard III, Merchant of Venice, and Hamlet 18, 19 to large houses. A satisfactory performance from every standpoint. Support good, especially Messrs. Lowell, Eagleson and Miss Timberman. American Extravaganza co. in Sinbad 21 to good business at advanced prices. Douglas Flint, Irene Verona, Eileen Burke, Jessie Villars and Flora Evans sharing encores. Scenery and costumes beyond expectations.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Joe Ott 15; large and delighted audience. Baldwin-Melville co. week 21-25.

ROME.—NEVINS' OPERA HOUSE (James B. Nevins, manager): The Atkinson Comedy co. gave Peck's Bad Boy to a splendid house 21. Katie Putnam in The Old Lime Kiln 24; Charles Davis in Alvin Joslin 26.

GRIFFIN.—OLYMPIC THEATRE (Hofmans and Hassalkus, managers): Peck's Bad Boy 18; fair house; performance very good. Charles L. Davis in Alvin Joslin 22. While Mr. Davis created much laughter, his support is very poor.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): J. K. Emmet presented Fritz in a Madhouse to a large audience 15. M. B. Leavitt's Spider and Fly co. came 16 to fair business. Taylor Brothers presented their famous lecture, "Yankee Doodle and Dixie," 19 to a good house. Charles L. Davis came 21 in Alvin Joslin to fair business. On 21 the streets were crowded to see the parade of Buffalo Bill's Wild West Show. The afternoon and evening performances were witnessed by crowds of people.

ILLINOIS.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): This theatre, fresh from the hands of the painters and decorators, who have made it a modern-looking playhouse, was opened 8 by the Clara Schuman Ladies' Orchestra to a large and fashionable audience. A very creditable performance was given. Uncle Tom's Cabin (Slater and Martin, managers) to crowded house 18; excellent co. and lots of scenery. Jolly Old Chums co. 20 to good business matinee and evening performances. Business, so far, has been good.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): The Haymakers, by Rackett Brothers, 19; small house; good performance.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Cotton King held the close attention of a good-sized audience 14.

FREEPORT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): Jolly Old Chums was presented to a large audience 17; good performance. Salter and Martin's Uncle Tom's Cabin 25.

DIXON.—DIXON OPERA HOUSE (F. A. Truman, manager): House dark 14-19.

STERLING.—ACADEMY OF MUSIC (Fred Hempstead, manager): House dark week of 14-19.

PANA.—GRAND OPERA HOUSE (Lou Roley, manager): Barlow Brothers' Minstrels 12 to light business. Emily Bancker in Our Flat 16 to good house. Si Plunkard 26.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Emily Bancker in Our Flat 13 to good business. Black Crook 17; highly satisfactory. The Chicago Rivals 19; large and well-pleased audience. The Tornado 21; Gus Hill's Vaudeville Stars.==ITEM: A new opera house is contemplated. Manager Hogue's untiring efforts doing much to secure it. Particulars later.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): Alabama 16; excellent performance to fair house. Steve Brodie in On the Bowery 19; large, top-heavy house. Colonel Robert G. Ingersoll on "Lincoln;" very large and fashionable audience 21. The Wife 22; Rush City 28; Uncle Tom's Cabin 30; Finnigan's Ball Nov. 8; American's Abroad 11.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): A. V. Pearson's Stock co. 14-20 at popular prices to good business. De Wolf Hopper in Dr. Syntax 21 to packed houses. Friends 23; Julia Marlowe Taber 26.==ITEM: De Wolf Hopper first appearance here was a marked success. At the close of the first act he was called before the curtain, and in a humorous way expressed his thanks for the hearty way in which he was received.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (R. I. Chatterton, manager): Old Homestead was presented 15, the first time three years, to a packed house. The singing was exceptionally good. Cotton King drew but small audiences 18, 19. It was a first-class production and deserved better treatment. The Tornado pleased a top-heavy house 21.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Jolly Old Chums 14 was seen by a good-sized audience. Some of the parts were well taken. Robert Downing and his beautiful wife, Eugenie Blair 18 presented Sardou's latest spasmodic tragedy, Helena, to a small audience compared to what this sterling actor is in the habit of drawing in this city. The efforts of the co. merited much applause but the play did not meet with approval.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Cotton King 15 pleased a good house. The Old Homestead 16 to a large house. It was given better than usual and the rainstorm was new and very realistic. Darkest Russia 23; Julia Marlowe Taber 24; Colonel Robert G. Ingersoll 28.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Jolly Old Chums 15; good house. As You Like It, presented by Julia Marlowe Taber and their acceptable co., delighted a large and fashionable audience 21. The Dazzler, Fair Virginia and Alhambra Vaudevilles cancelled.

EAST ST. LOUIS.—MCCAUSLAND'S OPERA HOUSE (Frank McCausland, manager): The Tornado to two big houses 20. A Green Goods Man 27; Jolly Old Chums Nov. 3; Si Plunkard 4; Alabama 10.==ITEM: W. F. Lipes, McCausland's popular advertising agent, has just returned from a trip to Kansas City, Mo.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Robert Downing in The Gladiator 13; S. R. O. house; audience delighted. Si Plunkard 16; fair house; good satisfaction. Emily Bancker in Our Flat 22 played to a small but well-pleased audience. The Wife 24; Conroy and Fox 27.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Cotton King 16; good house. Old Homestead 17; fair house. Emily Bancker in Our Flat 21 pleased a fair-sized audience. Rush City 29; Otis Skinner 30; Derby Winner Nov. 2; Gus Hill 3; Herrmann 4; Jolly Old Chums 6; Alabama 8.==ITEM: C. O. Bohne, treasurer of the Emily Bancker co., reports a fair business so far this season.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): J. C. Lewis in Si Plunkard pleased an S. R. O. house 19. Benefit ball 17.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Barlow Brothers Minstrels 18; poor business. The A. V. Pearson Stock co. began a week's engagement 21 to crowded houses. Jolly Old Chums 31; The Wife Nov. 2; Alabama 5; Herrmann the Great 6; Robert Downing 8; A Texas Steer 9.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Si Plunkard played to great house 22; show good. Conterno's Ninth Regiment Band, of New York, 23; good house. Tornado 25; Senator O'Grady 29; Flag of Truce Nov. 6; Jolly Old Chums 8.

ENGLEWOOD.—MARLOWE THEATRE (B. T. Timmerman, manager): London's Original Fisk Jubilee Singers 19 to fair business. House dark 20-26.==NEW LINDON THEATRE (Frank E. Baker, manager): The Ferris' Comedians 20-26 gave a [illegible] performance to fair business. Special mention should be made of Grace Hayward and [illegible] Ferris. They were clever. The others gave good support. Ferris Comedians remain another week.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Thompson, managers): Barlow Brothers' Minstrels gave an excellent performance to fair business 19. Black Crook 21, first performance in this city, to a fairly good-sized audience.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Edith Ellis and Allen Hampton, supported by a competent co., presented Pawn Ticket 210 to well pleased audience 16. The piece is well known, and one in which Miss Ellis appears to great advantage. She makes a typical Mag, and not only plays the part to perfection, but nature has endowed her with a face and form which makes her especially fitted for such parts. Allen Hampton's portrayal of Uncle Harris was one of the best pieces of character acting ever seen here, and evidenced not only careful study, but a clear conception of this part. Fred Wildman as Gregg acquitted himself in a very creditable manner, and won recognition both for his acting and also for his exhibition of pluck, for it will be remembered that he dislocated his shoulder just before this performance. The supporting company was good, especially Edward Ellis, David Court and Bessie Esmonde. Beach and Bowers Minstrels opened to S. R. O. 17 and gave a good performance that was first-class in every respect and gave good satisfaction. Reese Prosser rendered "Love Was Wedded in the Grove," and was repeatedly encored; in fact, it was with difficulty that he left the stage. Bobby Beach, Otis Bowers, Carl Charles and George Lambson are worthy of special mention for their respective work. Sam J. Burton in Si Perkins drew fair-sized audience 19, but the performance was not up to the average. Mr. Burton was well received in the title-role, and acquitted himself in a very creditable manner, as did Emma Gertrude as Zena the Gypsy. James R. Fields as Jonas Craig is also worthy of mention, but barring these clever people the co. is not near so strong as when last seen here. Gladys Wallis in Fanchon 23; Cleveland's Minstrels 24. Advance sale for both attractions are large.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): A Bowery Girl 15 pleased a good house. Sowing the Wind 16 to good business. Meta Raymond as Rosamond showed grace, power and refinement. Percy S. Sharpe as Brabazon and Marshall Stedman as Ned Annesley were excellent in their parts. The other members of the cast were capable and the whole performance was a most pleasing one. Conterno's Ninth Regiment Band 18; excellent musical entertainment to light business. Minnie Maddern Fiske in the Queen of Liars 22. Mrs. Fiske as Marie Deloche was excellent, and received a number of curtain calls. The other members of the co. gave excellent support; business was good. Clara Morris 26; Otis Skinner Nov. 1.

GOSHEN.—THE IRWIN (Frank Irwin, manager): This beautiful little opera house was opened last night by the Gilbert Opera co. in the Mascot to a house filled to overflowing. The co. was very satisfactorily received. The management had expected to open the house with a stronger co., but owing to the fact that he could not tell when the house would be finished, he could not get dates with such attractions as he desired.

ANDERSON.—GRAND OPERA HOUSE: Opening 21 by the Tavary Opera co. in Faust was quite an event. The S. R. O. sign was out before 7 o'clock. The house is one of the finest and largest in Indiana. The orchestra and orchestra circle has a seating capacity of 534; balcony, 342; boxes, 24; gallery, 700; making in all 1,600. The stage is 66x39 feet in the clear. From the stage to the rigging loft is 48 feet, distance from stage to fly gallery is 25 feet, the proscenium arch is 32 feet wide and 25 feet high. The stage and house are heated with steam. There is right and left star dressing rooms, with fifteen dressing rooms in basement. The house is lighted with electricity throughout. The drop curtain is very fine. It is taken from act III, scene II of Hamlet. The Tavary Opera co. in Bohemian Girl, matinee, 22; Carmen at night to big business.

EVANSVILLE.—GRAND (King Cobbs, manager): A fair-sized house greeted Darkest Russia 21. Clay Clement in The New Dominion 23; In Old Kentucky 30.—PEOPLE'S (T. J. Groves, manager): James B. Mackie in Grimes' Cellar Door packed the house 20. Their specialties took well. Jessie Mae Hall in repertoire 21-26.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Pawn Ticket 210, 17; fair house; satisfactory performance. W. S. Cleveland's Double Minstrels 25; The Kilbourne Concert co. 26; Pair of Kids 30.—ITEM: Fred. Wildman, of Pawn Ticket co., had the misfortune to fall through a hatchway, sustaining a fracture of two ribs and a broken arm, at New Albany 16. Notwithstanding his advanced age, he being 60 years old, he appeared here the following night in the cast.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): Punch Robertson co. opens 28 for four nights in repertoire.—CARLISLE HALL (D. Carlisle, manager): House closed.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Sowing the Wind 15 to good house; performance good. South Before the War 17; S. R. O. Primrose and West's Minstrels 19 to full house.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Gill Burrows, acting manager): Cecil Spooner presented comedy 16-18 at popular prices. James B. Mackie in Grimes' Cellar Door drew well 19.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Farmer Hopkins drew a light house 14. James B. Mackie in Grimes' Cellar Door pleased a fair audience 17. Edith Ellis, supported by a well-balanced co., presented Pawn Ticket 210 to a fair and well-pleased audience 19. The character work of Messrs. Hampton and Wildman was well worthy of mention.—ITEM: After the performance of Grimes' Cellar Door, Mr. Mackie and the Gotham City Quartette were initiated into the mysteries of the Orient, and are now full fledged "Princes of the Orient."

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Plays and Players packed the house 16; performance excellent. Clay Clement drew a very large house 19. Walker Whiteside 28; My Wife's Friend 31; James O'Toole Nov. 7.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Cleveland's Minstrels 9; fair house. Old Farmer Hopkins 28.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Flag of Truce cancelled; stranded in Fort Wayne 17. Madge Tucker in three nights' engagement 21 in Dangers of a Great City to good business. Primrose and West's Minstrels 24; Friends 26; Conterno's Band 27.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Holden Comedy co closed a good week's business 19. Clara Morris in Camille 21 to good house. Sam T. Jack's Adamless Eden 23; W. S. Cleveland's Minstrels 26; The Tornado 28.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Baldwin-Melville co. in repertoire 14-19 to excellent business.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Bennefield, managers): Conterno's Ninth Regiment 16 gave a splendid concert to a small but appreciative audience. Primrose and West's Minstrels 21 to a very large audience, who thoroughly enjoyed the performance.—ITEM: W. T. Frease has assumed his former position as stage manager of the Columbia.

PERU.—EMERICK'S OPERA HOUSE: Dark 21-26.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Conterno's Ninth Regiment Band of New York city 16; good business and good performance.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Flag of Truce booked here for 26 cancelled. Robert G. Ingersoll Nov. 1; local concert 6; Prodigal Father 11; Texas Steer 23; The Defaulter 27.

COLUMBIA CITY.—OPERA HOUSE (J. E. Favan, manager): Rose Mayo in a Sailor's Lass 21; good house.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): House dark week 14. Clay Clement in the New Dominion 22; large and highly-pleased audience. James A. Reilly 24-26 in a German Soldier and Broommaker.

WABASH.—HARTER'S OPERA HOUSE (Harter Bros., managers): Conterno's Ninth Regiment Band 19 to big audience. Pawn Ticket 210 on 24; heavy advance sale.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Conterno's Ninth Regiment Band 17; good performance; only fair business. Pawn Ticket 210 cancelled. Howard Wall week 28.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): House dark 21-26. Walker Whiteside 29.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al. Gilbert, manager): House dark 21-26. Emma Wolf and Ella Bennett Nov. 2 in Love on Wheels.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Professor Herbert Albini 21; good business at reduced prices. Down on the Suwanee River 23 to a packed house. Billy McLean, Mme. Cordelia, and Harry Singleton's singing made a decided hit. Co. first-class. The H. J. Kibourne Concert co. booked for 24, cancelled. House dark 21-30.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Donnelly and Girard in The Rainmakers opened the house 19. Several hundreds were turned away. During the Summer the house has been entirely fitted with the latest electric lighting.—GOOD'S OPERA HOUSE J. P. Toms, manager): Madge Tucker Comedy co. to good houses 14-19. Howard and Osborne's Minstrels gave their initial performance 22 to packed house. The performance in the main was first-class. Master Billy Weaver, one of the co., is a South Bend boy: and his performance with the bâton and clubs was enthusiastically encored.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Clifford J. Veine, assisted by local talent, produced The Two Orphans 19 to a large and well-pleased audience. Receipts, $180. Ruth Buckles as Countess De Liniere, and Harry M. Robbins as Pierre the Cripple, deserve special mention for the clever manner in which they handled their parts. The Kilbourne Concert co., which was to have been here 23 failed to make railroad connections, and had to cancel. A Pair of Kids 25. Gilbert Comic Opera 31.—ITEM: George W. Winnett, ahead of A Pair of Kids, was here 18, and reports the co. as playing to excellent business. He says they haven't played to a loss since they started out this season.

INDIAN TERRITORY.

ARDMORE.—KLOSKI OPERA HOUSE (L. W. Hame, manager): Dick P. Sutton in Siege of the Alamo 14, 16; good business.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Morse, managers): The Old Homestead 18; good business, $392.50. Alabama 28.—ITEMS: Frank Thompson and wife, of the Old Homestead, spent 1-18 here and were entertained by Manager Weiser.—C. McKay, of Wait's Comedy co., spent 19 here—John Ritchie was here in advance of Alabama 20 and enjoyed a few hours with Manager Weiser and Morse.—B. B. Morse is now acting-manager of the Grand and is proving efficient.—President Bear, of Grand Opera House, leaves 22 for Atlanta.—The Grand is putting in a dynamo, and will be lighted by electricity.

INDEPENDENCE.—GEDNEY OPERA HOUSE (R. M. Campbell, manager): Uncle Josh Spruceby 16; good house.—KING'S OPERA HOUSE (C. L. King, manager): Blank.—ITEM: Edward Beals, of New York, has leased King's Hall, and will refit and produce variety during Winter season.—Golden Ball 24; Cracker Jack Nov. 9.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Old Homestead presented to a large and well-pleased audience 14. Singing by the double quartette very much enjoyed. Jolly Old Chums pleased a large house 18. Robert Downing, supported by Eugenie Blair and an excellent co., appeared in his new play, Helena, to a large and well-pleased audience 19.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager): Conroy and Fox 10-19 played to a good house. Uncle Josh Spruceby 10-23; Black Crook 10-25.

CARROLL.—GERMANIA OPERA HOUSE (Ralph P. Albertson, manager): Van Dyke and Eaton co. in repertoire 17-19 to large, appreciative audience; specialties exceptionally good.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Eddy Foy in Little Robinson Crusoe. Everyone pleased. The Derby Winner 19; good house and splendid performance. Jolly Old Chums 28; Old Homestead 29; Alabama Nov. 4; The Defaulter 6; The Dazzler 9.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Barlow Brothers' Minstrels 21 to small houses gave very satisfactory show. Salter and Martin Uncle Tom's Cabin 23 to packed house. Ariel Sextette opening Y. M. C. A. series 25. Large advance sale to date. Americans Abroad Nov. 4.—ITEM: Davis Opera House was used for exposition and entertainments for benefit of St. Mary's Church (Catholic) 12-19.

COUNCIL BLUFFS.—THE NEW DOHANY (Elliot Alton manager): Powhatan, a local production 18, 19, to good houses. The society people of the city turned out en masse to witness this performance. The returns were large and are for charity. Fields' Merry Makers 22; Black Crook 26; Cracker Jack 27.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Lillian Lewis 16. S. R. O. Chase-Lister co. 21-26; Charles Gardner 30; The Dazzler Nov. 11; Moloney's Wedding 13.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Steve Brodie in On the Bowery drew top-heavy house 17. Jolly Old Chums" appeared to good audience 19. Grady, Ross, Lester and Carrie Lamont are great in their specialties, but the dialogue of the piece might be improved. The Derby Winner did good business 21. Eddie Foy and co. in Little Robinson Crusoe packed the house 22. The Black Crook 23. Alabama 30.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Lillian Lewis in Cleopatra 15; good business, fair performance. Steve Brody in On the Bowery 16; good-sized audience, fair performance. American Burlesque co. and Eddie Foy in Robinson Crusoe 18, 19; good business, well received. Conroy and Fox 20; Old Homestead 28.—GRAND OPERA HOUSE (William Foster, manager): Derby Winner 15, 16; fair business, general satisfaction. Uncle Josh Spruceby 24; Jolly Old Chums 25.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Schuler Concert (local talent) 17 had a big house. Conroy and Fox 24; Emily Bancker 25; Ingersoll on Lincoln 26; Jolly Old Chums 27.

MASON CITY.—AUDITORIUM (John Barland, manager): Thompson's Comedians closed a week's engagement 19. Kelly's Expectations 23.—PARKER'S OPERA HOUSE (H. G. and A. Parker, managers): Morrison's Faust 21 to large and appreciative audiences.—ITEM: Mr. and Mrs. Roberts and Messrs. Nichols and Davis were entertained after the performance by Manager Parker. Maloney's Wedding 24.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager.): Edwin Rostell in Hamlet 23 to fair business; Cronroy and Fox 23 to good advance sale. Ladies Home Talent Minstrels 25 to large advance.

CHEROKEE.—GRAND OARRA HOUSE (Sanford and Moore, managers): Lillian Lewis in Cleopatra 25; good advance sale.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Leindecker, manager): House dark week 14. John Griffith in Faust 22; Derby Winner 2; Alabama 31, Midnight Watch Nov. 1.

MARSHALLTOWN.—ODEON THEATRE (I. C. Speers, manager): The Derby Winner 18 to fair house; good co. Eddie Foy in Little Robinson Crusoe 21; good houses at advanced prices; general satisfaction.

SIOUX CITY.—PEAVY GRAND (A. B. Biell, manager): Charley's Aunt drew large house 21. Cracker Jack 29; Superba 31-Nov. 1- Ward and Vokes 7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co. managers): Wilson Theatre co. in repertoire 17-17 played to good business, giving satisfaction. Jolly Old Chums 22 drew well; a rattling farce-comedy, well performed. Thomas F. Grady, Budd Ross and Carrie Lamont are mainly responsible for the fun, and the audience recognized the fact by bestowing lavish applause on them. Friends 24; R. G. Ingersoll 25, Emily Bancker 28. The Salisbury Orchestra play at the Armory 28 for the benefit of the Burlington Boat Club.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, and O. T. Crawford, managers): Griffith's Faust pleased a goodly audience 16. The cast and star show much improvement over last season, and the receipts for the one night were greater than both nights together on a former visit. Nadine Winston as Marguerite, Frank Lyman as Faust, and O. B. Thayer as Valentine, were the best of the cast. Sam T. Jack's Bullfighter Burlesquers drew a good house 17, the performance being surprisingly clean and satisfactory. The co. is quite a heavy one, and many of the artists are possessed of unusual merit in their line. Nettie Huffman and Rose Vaughn were pretty and clever burlesquers, Van Osten and Morris, unusually funny dancers and comedians; Kittie Palmer also danced herself into every ones good graces and sang a song that caught the whole house, while Fatima did some sensational dancing and contortion work combined that was quite a novelty. All in all the show was the best of its kind that Sam T. Jack has ever brought us. Lillian Lewis as Cleopatra 18 filled the theatre with an enthusiastic audience of our best people. The performance was a veritable scenic and dramatic treat. The costumes were superlatively rich and appropriate, the scenery most gorgeous and historically correct, and the co. gave perfect support. Cleopatra's barge and debarkation in act 1 was probably the most beautiful stage picture ever seen on our local boards. It is to be hoped that Miss Lewis will revisit us again on her way back from California. Her whole support was so good that to mention one without citing the entire roster would seem unfair. Human Hearts 19 drew out two good houses, and proved an astonishingly interesting piece. Not since The Silver King harrowed us up have I seen an audience so moved to tears. Walter G. Horton made an ideal stage villain, and Bertha Belle Westbrook a star adventuress. William Robyns as the Tramp, Mrs. William Robyns as the blind mother, John D. Germon as Jimmy, and Baby Ellis as little Grace also deserve special mention.—ITEMS: Lillian Lewis is arranging for a grand scenic production in New York in February of her new play, Hinda, which, it is expected, will prove a sensation. Donna Deane of her co., who replaced Lena John in Chicago as Charmion, is quite an acquisition and made a big hit in her songs.—Business locally the past two weeks has jumped up remarkably, and is much better than for the same period last season. Everything points now to a season of more than usual prosperity.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): The Yeomen of the Guard was repeated for the benefit of the Episcopal Church to a good house 17.—ITEM: The Yeomen of the Guard, given by Emporia's local talent, was played in Cottonwood Falls on 19 to a large and appreciative audience. S. J. Johnson, who has been in Emporia for the past two months drilling the cast in the above opera, left on 21 for Chanute, where he will drill a chorus in The Pirates of Penzance.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Charles A. Gardner in The Prize Winner did a good business 18 with a circus and horse show as competition. Mr. Gardner's "Apple Blossoms" song was very heartily received. The Dazzler 22; Old Tennessee 28.—MANNING'S OPERA HOUSE (Sam Manse, manager): Cahane's Horse and Dog Show played to fair business 15-18.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Charles A. Gardner and co. in The Prize Winner 19 to a large and appreciative audience. This was one of the brightest and cleanest shows of its kind ever seen here. Congrove and Grant's Comedians in The Dazzler 23.

PITTSBURG.—OPERA HOUSE (McKim and Lane, managers): Our Dorothy co. pleased a good house week 14-19. The Defaulter is billed for 26; Grimes' Cellar Door 30.

WICHITA.—CRAWFORD'S OPERA HOUSE (E. L. Martling, manager): Sam T. Jack's Extravaganza co. 16 gave satisfaction to a fair house. Side-Tracked (Jule Walters) 17; good performance to good business. The Dazzler 24.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Dazzler 17; good house; co. and costumes fine; audience well pleased. James B. Mackie 2; the Hawaiian Band 6; The Old Homestead 7; The Merry Haymakers 15; Sadie Raymond 16; Joe Ott 20; Devil's Auction 26.

WELLINGTON.—WOODS' OPERA HOUSE (Asa M. Black, manager): Side-Tracked by Jule Walters 16 to a full house and highly pleased audience.

OTTAWA.—OPERA HOUSE (F. R. Miller, manager): Robinson's A Fatted Calf co. 16 gave an excellent performance to fair business. Jennie Lind Lewis and Mr. Sheriff, the solo whistler, were favorites with the audience, being recalled several times.

HUTCHINSON.—OPERA HOUSE (W. R. Cain, manager): Dark 14-19.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Crawford, manager): John Griffith in Faust 14 to a crowded house. Human Hearts 17; Lillian Lewis in Cleopatra 20.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Hal Reid's Human Hearts 18 was patronized in rather a limited manner; it amused the galleries. Lillian Lewis in Cleopatra 19 to fair business. The presentation seemed to be favorably accepted here; scenery appropriate and selection of support good. Karl Gardner 26.—MUSIC HALL (George B. Penny, director): Ovide Musin 26.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): The Westerner failed to appear 18. Bartley Campbell's White Slave 26; Clint G. Ford in An American Hero Nov. 2; Devil's Auction 8; The Stowaway 13.—COURT HOUSE AUDITORIUM: Dr. W. J. Finley lectured on "Ben Hur" 18 to a well-pleased audience.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): Pawn Ticket 210 to a small house 15. James B. Mackey in Grimes' Cellar Door 21 failed to please a small audience. Pasquella's dancing and the Gotham Quartette were the best features. White Slave 25; In Old Kentucky 28; The New Boy 30.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Black Crook played to small house 15. Green Goods Man 17 to splendid house.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Cleveland's Minstrels 17 to splendid business. Grecian Entertainment, local, 25; Georgia Minstrels 26; Si Perkins 28; Herrmann 29; Corinne Nov. 7; Effie Ellsler 13; Sousa's Band, matinee, 15.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Clay Clement in New Dominion 24; An American Girl 31.

ASHLAND.—THE ASHLAND (B. F. Elleberry, manager): House dark 17-24. Sowing the Wind 26.

LOUISIANA.

MONROE.—OPERA HOUSE (C. T. Madison, manager): Dark week ending 19.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): A Fatted Calf 24; Field's Minstrels 25; Trilby 30; Spider and Fly Opera co. 31.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): S. M. Curtiss and his clever co. of twenty people opened the season here 6 for one week. Mr. Curtiss organized his co. here and carries a band and orchestra of ten pieces; performance fair. Marie Delano in Miss Dixie failed to show up 12. Alexandria amateurs Nov. 8, 9; Otto H. Krause Stock co. Dec. 16 for one week.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): A Trip to Chinatown 16; pleased the largest audience of the season.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Fair Rebel co. 16 to a small house; fair performance. Fox and Ward's Minstrels 21 to fair business. Silver King 25.—ALAMADA OPERA HOUSE (H. H. Donnell, manager): Emmerson's Cranks co. 18, 19 to small business; good co. Co. closed here on the 19 and went in to reorganize.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Sins of the night, booked 21, failed to show up. House dark week of 21.

MARYLAND.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Amy Lee in Miss Harum-Scarum 30. Agnes Villa in The World Against Her Nov. 4; Marie Wainwright underlined.

CUMBERLAND.—ACADEMY OF MUSIC (J. H. Stahl, manager): Cupid's Chariot to good business 18 Charles B. Hanford, Elihu B Spencer and Nora O'Brien 31 in Virginius. Kellar Nov. 2.

FREDERICK.—CITY OPERA HOUSE (Frank, B Rhodes, manager): Thatcher's Minstrels and Cupid's Chariot 19; fair business. Hanford, Spencer and O'Brien Nov. 11.—ITEM: B. S. Barnes, treasurer of Cupid's Chariot co., is also doing interlocutor work for the minstrel part of the performance.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Mabel Paige co. closed a profitable week's engagement 19. Gallagher, West and Watson in O'Hooligan's Masquerades 21 to a fair house.

FROSTBURG.—RAVENSCROFT'S OPERA HOUSE (J. T. Ravenscroft, manager): O'Hooligan's Masquerade 23; large and well-pleased audience; performance excellent.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Le Noir, manager): Charley's Aunt 18 to the usual large gathering here. The previous three times Springfield has seen Arthur Lakin as the bogus aunt, so Etienne Girardot was a disappointment in the mirth-provoking faculty. Support excellent. Ed. Harrigan in Old Lavender 19 to S. R. O. Harrigan always pulls into Springfield Saturday night and always has a big house, but his support this year was not of his usual even excellence. Dan Collyer, Hattie Moore, Dave Braham, Jr., and Carrie Collyer were luminous, however. Great Brooklyn Handicap 22 handicapped with small attendance. Such horse races may go in Brooklyn, but Springfield has been too long in the national trotting circuit to get enthusiastic over three livery horses, impressed for the occasion, led from the wings. The Hollands in A Social Highwayman 25; Frank Bush in Girl Wanted 28; Sowing the Wind 29; Andrew Mack in Myles Aroon 30; Melba Concert co. Nov. 1; Uncle Tom's Cabin 2.—ITEM: The old rink building on Bridge Street was torn down this week to make room for the new city market.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): W. A. Brady's The Cotton King 19 and matinee played to good business. The co. is not as strong as on former appearances. James F. Macdonald, a Lowell boy, is making quite a success in the role of Benjamin Tupper. A Trip to Chinatown 21 to a good house. Andrew Mack in Miles Aroon 25, 26 and 1492 28, 29.—MUSIC HALL (W. H. Boody, manager): Frank Harvey's in Sins of the Night pleased fair audiences 17-19. The Midnight Flood, a melodrama, amused top-heavy houses 21-23. Jule Walters in A Money Order 24-26 and The White Crook 28-30.—ITEMS: Fay Brothers and Hosford, the managers of the Opera House, have entered suit against the Lowell *Daily Sun* for the sum of $15,000 for alleged libel.—The new drop-curtain from the studio of Thomas G. Moses, of Chicago, was exhibited 19. The subject is a Summer sketch showing a clump of beeches, through which a noisy brook, crossed by a broken bridge, flows. A frame encloses the scene, over which painted draperies gracefully hang. It is an artistic piece of work, and without doubt the handsomest curtain ever hung in this city. A new palace arch has also been added to the stage.

MARLBORO.—THEATRE (F. W. Riley, manager): Business quiet at the theatre the past week. The Daughters of Rebekah, I. O. O. F., presented the spectacular entertainment, Day Dreams, 17-19 to good houses. Father Mathew Dramatic co. in Nick of the Woods, with J. W. Darcey, a local actor of great promise, in the title role, 21 to crowded house. Thomas E. Shea Co. 24-26. Jeffries Lewis 30. Chinatown Nov. 2. Maude Hillman week of 4-9. The Coast Guard 12. Grenville and Tempest Opera co. 14-16. Fay Foster 20. Side Tracked 28.—ITEMS: Thomas E. Shea and his excellent co. of comedians, who are all great favorites in this city, will be here 24-26. Mr. Shea carries a strong co., among whom are Jeremiah McCauliff, Joseph T. Greene and Miss Elmore Francis, who are well known to the profession. The Highland Club will tender the co. a reception 25. Plays for the engagement are: Fire Patrol, 24; The Slaves of Sin, 25; Richelieu, 26.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Mora co. played 14-19 to fair business. Hoyt's A Trip to Chinatown played 22; a very satisfactory performance to a good house. Hi Henry's Minstrels played 23 to a fair house and gave an excellent performance. She Couldn't Marry Three Nov. 6, 7.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Max O'Rell's Cat's Paw co. 23 canceled, owing to the illness of the leading man, Mr. Edwards. Will appear later. The Great Brooklyn Handicap 26; Oliver Doud Byron in The Ups and Downs of Life 26; Arthur Sidman in Summer Showers Nov. 1; James O'Neill in Virginius 5.—OPERA HOUSE (Thomas Haley, manager): Dark.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Special Delivery 17 and London Gaiety Girls 18 played to fair business. Thomas E. Shea presented The Fire Patrol, Richelieu and Snares of New York 21-23 to fair house. He is well supported, and his performance of Richelieu was excellent.

TAUNTON.—TAUNTON THEATRE (R. W. Harrington, manager): Sowing the Wind 17 to largest house ever in theatre; performance highly satisfactory. Joseph Hart and good co. in A Good Boy 18 to good house.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Professor Carpenter, hypnotist, pleased fair-sized audiences 21-24. Hi Henry's Minstrels 25; Hoyt's Trip to Chinatown 28; Thomas E. Shea 30-Nov. 2; Silver King 5; Edward Harrigan 7; Tomlinson Comedy co. 11-16; Jeffreys Lewis 18, 19.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Waite's Comedy co. 21-26 to very large business. S. R. O. sign out every night.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross, manager): Joseph Hart 11 in A Gay Old Boy; large audience. The Cotton King 22; S. R. O. Sawtell Dramatic co. 28.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Minerva Dorr and Frank Norcross and a competent co. presented Niobe to fair business 19. Trip to Chinatown and Hi Henry's Minstrels underlined.

PLYMOUTH.—NEW GRAND OPERA HOUSE (George M. Burns, manager): Justin Adams' Comic Opera co. 24-26 to fair houses. Jeffreys Lewis in Article 47 Nov. 1.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): Niobe 18; small but delighted audience, co. excellent. A Trip to Chinatown (Haverly-Bigger) 29; Edward Harrigan Nov. 5.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Hi Henry's Minstrels to a good house. The co. is a good one in everything and made a hit.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Hi Henry's Minstrels gave an excellent performance to a good house 18. Bur Haverly and Laura Biggar in A Trip to Chinatown 19, big business. Andrew Mack in Myles Aroon pleased a large auience 23. Silver King Nov. 2.—PARK THEATRE (George F. Colcord, manager): Webster's Big Comedy co. in Mulligan's Mishaps 21-26 to good business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Peter F. Dailey in The Night Clerk 17 pleased a large audience. Humanity 18, did a large business with a co. much below the one here last season. Sawtelle's Dramatic co. are playing week 21-26 in such plays as True as Steel, Rosedale, Streets of New York, Midnight Call, Faust, Passion's Slave, and Phoenix. Business light. Edward Harrigan Nov. 1; Hi Henry's Minstrels 2; Oliver Byron 5; Cotton King 7-9.—RICH'S THEATRE (John P. Wild, manager): Hands Across the Sea closed a fair week's business 19; Dan McCarthy and Eileen Moretta in The Rambler from Clare 21, 22. The Pride of Mayo 23 to light business. The Man About Town 28-No. 2, preceded by Forgiven 24-26.—WONDERLAND THEATRE (E. J. Martin, manager): Opens 28 with the Leonzo Brothers in dog dramas.—ITEM: The Dan McCarthy co. lay off 28-2.

LYNN.—THEATRE (Dodge and Harrison, managers): Andrew Mack in Miles Aroon 21; general satisfaction. A Trip to Chinatown 23; Hi Henry's Minstrels 24; Stetson's U. T. C. 26; Lewis Morrison in his masterpiece, Faust, 28. Salvini underlined.—MUSIC HALL: Howard's All-Star Specialty co. 21-26; light business. Bryton's Forgiven 28-30; Twentieth Century Girls 31-Nov. 2.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Thomas E. Shea closed a successful week 19. Edward Harrigan in Old Lavender 21; large and well pleased audience. Jane Busby of the cast received a generous welcome from her many friends, this being her home. The Brooklyn Handicap 24; fair business.—THE EMPEROR (W. H. Bristol, manager): May Smith Robbins in Little Trixie 17-19; good performances to fair attendance. May Russell Burlesque co. 21; poor house and performance.—ITEM: Manager Bristol cancelled remaining two dates of May Russell Burlesque co. after first performance, not considering them up to the standard.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): A Thoroughbred played to poor business 21. Rhéa 23; The Brooklyn Handicap 25.—ITEMS: The Academy is to be heated from the Electric Co.'s building this season.—Daniel Murphy has resigned his position with the Academy.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Peter F. Dailey in The Night Clerk to large house 18. This is the first of John J. McNally's farces that Rich and Harris have not produced for the first time in this city. John J. McNally and Charles Rich were present and witnessed the performance. Jeffreys Lewis canceled 21, 22. Bill Nye and Bert Poole Nov. 1. Edward Harrigan 4.—PARK THEATRE (Charles H. Prouty, manager): The French Folly co. was the last to appear at this house, on which occasion the theatre was packed to the doors, 16.—ITEMS: The Park Theatre is a thing of the past, as the building is being remodeled into a bowling alley and billiard hall.—William Ward and Pearl Bradburn were married on the stage of the Park Theatre 16.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): A Thoroughbred 19; fine attraction. Dr. Bill Nov. 1; James O'Neill in Virginius 6; Hi Henry's Minstrels 21.—ITEM: A. H. Furrows is to continue his connection with this house for the rest of the season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Niobe 21; pleasing entertainment. Old Lavender 26.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Uncle Tom's Cabin played to a good house 17. House dark this week.

WORCESTER.—THEATRE (J. F. Rock, manager)

Edward Harrigan in Old Lavender drew a fine house 18. Charley's Aunt did the same 19. Hopkins' Star co. 23; fair business.==LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): A Money Order was played to packed houses 16-19. Max Freeman in Hands Across the Sea did good business 21-23.==FRONT STREET OPERA HOUSE (George H. Batcheller, manager): The Fay Foster Burlesque co. did good business 16-19. The White Crook co. to good business 21-23.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Edward Harrigan in Old Lavender 22 to big business. This was Mr. Harrigan's first appearance for many years in this town and he was enthusiastically received. Co. excellent. Lillian Kennedy 25, 26; Andrew Mack in Myles Aroon 31.

MICHIGAN.

GRAND RAPIDS.—POWERS' (John T. Condon, manager): Clay Clement and co. gave a delightful performance of the New Dominion 16 to good business. Donnelly and Girard, with a clever lot of people packed the house 18. Charles Ross and Mabel Fenton are burlesquers par excellence. Otis Skinner's initial appearance in this city as a star occurred 19, and he was warmly received. Mr. Skinner possesses an excellent voice, fine physique and marvelous grace. As Villon the Vagabond in the play of that name he made a distinct hit. The support was uncommonly good and the mounting of the play artistic. Down on the Suwanee River failed to score heavily 21. William C. Andrews, a comedian of considerable merit, presented My Wife's Friend before a moderate-sized audience 22. Walker Whiteside 25, 26. Camille D'Arville 31. Fatinitza (local) 5, 6. Too Much Johnson 8.==GRAND (O. Stair, manager): Plays and Players has done a good week's business 21-26. It is a clever skit, giving plenty of room for specialties. Richie Foy as Count DeMillon caught the people, as did also Frank Latona and Delmore and Wilson. Crawford Brothers' Minstrels 28-30; McCarthy's Mishaps 31-Nov. 2.==ITEMS: John T. Condon, the new manager of Powers', has arrived in the city, and will make this his home.—D. R. Smith, who has been associated for some time with Mr. Condon in the management of the Temple Theatre, Duluth, presides at the box-office.—Lou Delamarter, who, with Manager Stair of the Grand, has taken the management of Old Tennessee, writes that business is at high water mark.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark week of 13-19. Coming: A. Y. Pearson's stock co. 21-26; Signor Blitz Nov. 1; Robert Wayne 11; Gladys Wallis 18; Trilby 22; Masked Ball 28.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): My Wife's Friend 27; good performance to top-heavy house. Crawford Brothers' Minstrels 18, 19; good satisfaction to fair house. Walker Whiteside in Hamlet 21; excellent house; largest this season. A Bowery Girl 24.==THAYER'S OPERA HOUSE (H. A. Thayer, manager): House dark week ending 22.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Crawford Brothers' Minstrels gave a fine performance to light house 17. Production of Arrah-Na-Pogue, by local talent, for benefit of Hibernian Society, 24.

SAGINAW.—ACADEMY OF MUSIC (John Davidson, manager): Chicago Marine Band 15 played to a very small house. Otis Skinner in Villon the Vagabond 16 pleased a fair audience. Costumes and scenery very fine. Donnelly and Girard 17 in The Rainmakers; S. R. O. Specialties were excellent. W. C. Andrews in My Wife's Friend 18 drew a meagre house, which was in keeping with the merits of the piece. Walker Whiteside 22; A Bowery Girl 23.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Pete Baker in Birds of a Feather 19 to good business. Gilbert Opera co. in Mascot, benefit of Knights of the Maccabees, 23. W. C. Andrews in My Wife's Friend 25.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): The Chicago Marine Band to a large and very enthusiastic audience 17. A Bowery Girl to a poor house 21.

COLDWATER.—TIBBITS' OPERA HOUSE (J. T. Jackson, manager): Plays and Players pleased a fair audience 17. Chicago Marine Band 29.

BAY CITY.—WOODS' OPERA HOUSE (A. E. Davidson, manager): Chicago Marine Band 16; excellent programme but small audience. Villon the Vagabond 17. My Wife's Friend 21; small houses. A Bowery Girl 22 to a large audience. Walker Whiteside in Richelieu 23; good advance sale. McCarthy's Mishaps 27; Camille D'Arville Opera co. Nov. 2.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Clay Clement in The New Dominion 18 to a good house.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Plays and Players by a clever co. of comedians, headed by Richie Foy, proved the hit of the season 19 to good house. William C. Andrews in My Wife's Friend was seen by a small but appreciative audience 21. Performance excellent.==ITEM: Professor Lymil Hyre has assumed direction of the orchestra, and promises an improvement.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Otis Skinner in Villon the Vagabond pleased a good-sized house 19. A Bowery Girl 25.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): McKenzie Concert co. 14; very fine, but a small house. Dan Sully 24.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Life of an Actress, a very poor attraction, to poor business 20. A Texas Steer Nov. 4; Col. Robert G. Ingersoll 27.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): A Thoroughbred failed to appear on 17. House dark week of 14-21. Marie Sanger Nov. 1.

DULUTH.—THE LYCEUM (L. N. Scott, manager): War of Wealth 15, 16; fair business. The co. gave a finished performance. Scenery excellent. Thrilby 21, 22; fair business. A Texas Steer 25, 26; Robert Downing 28, 29; Little Robinson Crusoe 31-Nov. 1.

MISSISSIPPI.

COLUMBUS.—COLLEGE CHAPEL (Joe S. Cradock, manager): Heswonger, the mind reader, gave two wonderful performances 17, 18; large and appreciative audience. Pawnee Bill's Wild West Show 26.

JACKSON.—ROBINSON'S OPERA HOUSE (C. R. Young, manager): Dark 14-19.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): The White Slave had the largest house of the season 17, and delighted every one. Helena Collier, Mr. Webster, Frank Roberts, E. L. Snader, and Frank Drew made hits. Henry Walterson 24; Otto Krause co. in repertoire week of Nov. 4.

VICKSBURG.—OPERA HOUSE (Piazza Co., Manager): Span of Life 19; night and matinee: crowded houses.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. N. Philley, manager): Dark the past week on account of cancellations. Charley's Aunt 23; The Old Homestead Nov. 1; Clara Morris 2.==CRAWFORD THEATRE (Frank Harl, manager): Human Hearts 16; good business. Lillian Lewis in Cleopatra 17; Griffith's Faust 18; both to good audiences. Sam T. Jack's Extravaganza co. in The Bullfighter gave the best performance of its kind ever seen here 19. The Dazzler Nov. 1, 2; The Black Crook 4; A Green Goods Man 5, 6; Primrose and West's Minstrels 9; James B. Mackie 16; Si Plunkard 29; Fannie Rice 30.==ITEM: Since Frank Harl, agent for Mr. Crawford, has assumed the active management of Crawford's, new life has been apparent in it.

JOPLIN.—CLUB OPERA HOUSE (H. H. Haven, manager): Charles A. Gardner in The Prize Winner 17; large and well-pleased audience. The Dazzler 20; good house and audience delighted. Sam T. Jack's Extravaganza co. in The Bullfighter 24; The Defaulter 27.==HAVEN OPERA HOUSE (H. H. Haven, manager): Our Doro hy co. 21-26.==ITEM: The stage at the Club has been supplied with two lines of new hose and several Babcock fire extinguishers, so there is no possible show for a fire to gain headway, no matter on what part of the stage it should happen to break out.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): A Cracker Jack 17; top-heavy house. Edwin Milton Royle 21 in Friends to a large, fashionable and well-pleased audience. Lucius Henderson as a pianist, was highly praised. The Defaulter 29.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Alabama 15; large house. Friends 22.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Memphis Students Afro-American Jubilee co. played to fair houses matinee and evening 19.

AURORA.—OPERA HOUSE (W. T. Branham, manager): A Fatted Calf 18; fair house. Play well received and everybody pleased.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): House dark 14-19.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, manager): A Cracker Jack 14; fair business. The Moore-Livingston co. 21-26.==BURNETT OPERA HOUSE (A. M. Walker, manager): The Clara Schumann Ladies' Orchestra 15; fair business; entertainment good. Merry Haymakers 23.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Lillian Durham co. to light business 14-16. Performance gave fair satisfaction. House dark 17-19.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Lillian Durham Opera co. 21-23; good houses.

CARTHAGE.—GRAND OPERA HOUSE (Joe Logan, manager): Beach and Bowers 9; crowded house. Charles Gardner 16; good house. Cosgrove and Grant's Comedians in The Dazzler 19; large and well-pleased audience.

CLINTON.—OPERA HOUSE (W. Branum, manager): Kempton Comedy co. 21-26; S. R. O. house opening night.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewell, manager): The Dazzler 16 entertained a large audience. James B. Mackie in Grimes' Cellar Door 28.==GRAND OPERA HOUSE (F. S. Heffernan, manager): Dark 15-22. Ward and Vokes 26.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagen, manager): Lillian Durham co. 17-19 to deservedly small houses. The Haymakers 26; A Green Goods Man 29; Edwin Rostell Nov. 4.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. W. Hartley, manager): The Tornado 19; big house; clever performance; pleased audience. House dark 21-26.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Captain Crawford, poet scout, auspices of G. A. R., 26; Dan Sully Nov. 5.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): Carter's Tornado co. to largest house of season 17. Play very satisfactory. Defaulter co. next week.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): Charlotte Tittle in Gloriana 21; Captain Jack Crawford 31.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Lincoln J. Carter's The Defaulter was presented for the first time in this city to a light house 16; the co. was not up to the requirements of the piece. Lettie Allen as Millicent Halm deserves mention for excellent work. Charley's Aunt was presented 22 to a good house by substantially the same co. as here formerly. An improvement in the former co. is the substitution of Joseph Allen, who made a distinct hit as Stephen Spetigue. De Wolf Hopper in Wang 24; Denman Thompson's Old Homestead 25, 26.==THE FUNKE (F. C. Zehrung, manager): Lillian Lewis appeared as Cleopatra 22 to a good house, supported by Edward Collier as Marc Antony. Barring the scenery and the work of Mr. Collier the production was tiresome. This is Miss Lewis' first appearance here since she opened the new Lansing in 1889 to the largest money that was ever put in the house. A Catspaw 31.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): The season was opened here 17 by Carter's Defaulter with a poor house. A Turkish Bath 18; fair house. Hoey in A Globe Trotter 25.

GRAND ISLAND.—BORTENBACH OPERA HOUSE (S. B. Reynard, manager): Carter's The Defaulter 19; fair business. Turkish Bath 21; good business.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): The Sedley Brown co. in Jade 14; Colonel's Wives 15 to fair business.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Rice's Comedy co. closed a week of good business at low prices 19. Stetson's U. T. C. co. to a fair house 22. Lillian Kennedy 31 Nov. 2.

NASHUA.—THEATRE (A. H. Davis, manager): Fabio Romani gave a good performance to a small house 16. London Gaiety Girls gave a pleasing variety performance to a top-heavy house 17. Trip to Chinatown cancelled. Waite's Comedy co. week of Nov. 2.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Carl A. Haswin and co. presented the Silver King 21 for the benefit of Crescent Division, W. R. K. of P., to a large and well-pleased audience.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Andrew Mack in Miles Aroon pleased a fair house 22. Stetson's U. T. C. 23 to fair house; A Trip to Chinatown 25; good advance sale.==GORMAN'S THEATRE (Charles J. Gorman, manager): A Money Order 21-23. House packed to the doors. People turned away each night. Midnight Flood 24-26; good advance sale.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): A Trip to Chinatown 18; large audience, satisfactory performance. Laura Biggar as the Widow was not up to the usual standard. The Silver King 22; fine performance, good house. Cranks (return date) 25; Forgiven Nov. 2; Hands Across the Sea 5.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Nellie McHenry in The Bicycle Girl opened before a fair house 19. The play depends upon the many specialty acts to make it all interesting. Zero 28-Nov. 2; The Girl I Left Behind Me 4-9.==H. R. JACOBS' THEATRE (Marcus Jacobs, manager): The Sidewalks of New York opened to a very good house 21 for a week's engagement. One of the familiar scenes in the play is the Herald building in the neighborhood of the MIRROR office. One of the main features is a dive from a tower thirty-five feet into a tank of water. Old Glory 28-2.==KRUEGER AUDITORIUM: The Peasant Theatre co. are filling a three-nights' engagement at this house presenting Jaegerblut, Almenrausch and Edelweiss Der Protzenmauher.==ITEMS: K. P. Speedy, who makes a specialty of bridge jumping, etc., and who plunges from a tower into a tank in The Sidewalks of New York, advertised that he would jump from the Delaware, Lackawana and Western Railroad bridge sixty-five feet into the river at 3 o'clock on Sunday 18. A large crowd collected, but just as Mr. Speedy was approaching the bridge the draw was opened and the feat has been indefinitely postponed.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): A. Q. Scammon's co. in Side-Tracked did good business 18 to pleased audience. No engagement for weeks 21 and 28. The Burglar Nov. 6.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Walter Sanford's The Struggle of Life 18 to a fair house; good co. In Old Kentucky 22 drew one of the largest audiences of the season which was heartily applauded. The famous Picaninnie Band and Smart and Grant in buck and soft shoe dancing came in for a lion's share of applause.==ITEM: Daniel Kelley will transfer his service as acting manager from The Struggle of Life to the Power of Gold on the 26. Zero 26; Thatcher's Cupid's Chariot 29.

MILLVILLE.—ACADEMY OF MUSIC (A. R. Rocak, manager): Lewis Comedy co. played 16 to fair business. The Private Secretary co. were on the boards 17 but did not show on account of poor business. Mulligan's Mishaps was presented to a large house 18 by a star co. headed by Taggart and Mack. The feature of this performance was the sparring contest between Joe Butler and Dave Monk.

TRENTON.—TAYLOR OPERA HOUSE (W. R. Williamson, manager): The Mackay Opera co. with a change of bill at each performance played to good business at popular prices this week.==MUSEUM (Frank Hanson, manager): The Mahattan Specialty co. had drawing power to fill the house this week.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Bertram and Williard's Engineer co. to good business 17-19. The co. gave entire satisfaction and have already booked time for the season of '96-97. Side-Tracked gave a good performance 21-23 to fair houses. In Old Kentucky follows 24-26 and and from advance sale will do a good business. Roland Reed 28.

MORRISTOWN.—LYCEUM HALL (W. L. King, managers): The Engineer 16; good performance; large audience. Thatcher and Johnson, Raymon Moore, comedians 23; Josh Simpkins Nov. 9.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. DeGram, manager): Dark week 21-26. ST. MARY'S HALL (F. J. Shautz, manager): Dark week 21-26.

BELVIDERE.—NEW OPERA HOUSE (Widner Brothers, managers): House dark 21-26. Mr. and Mrs. Erquhart's prestidigitation 28. Joshua Simpkins Nov. 7.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Nellie McHenry in A Bicycle Girl 19 to a large and well-pleased audience; co. first-class. Bill Nye and Bert Poole 25.

CLINTON.—MUSIC HALL (J. W. Altemus, manager): House dark until Nov. 12. Thea Stetson's U. T. C. No bookings after that date.

PLAINFIELD.—STILLMAN THEATRE (Rich and Maeder, managers): George Thatcher 21; fair house.

HOBOKEN.—LYRIC THEATRE (George Hartz, manager): A Railroad Ticket 14-16 played to splendid business. Jeffreys Lewis delighted a large and highly appreciative audience 17 in her repertoire, Forget-Me-Not, The Creole, and La Belle Russe. Shenandoah to S. R. O. 21-23. Girl Wanted 24-26; The Girl I Left Behind Me 28-30; Niobe 31-Nov. 2.==ITEMS: Eighty-seven members of Co. R. appeared on the stage of the Lyric Theatre nightly during the performance of Shenandoah.—Charles E. Lumley, assistant-treasurer at the Lyric; who was suffering from wry neck, is recovering.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Jack Harkaway drew a fair-sized house 19. In Old Kentucky 23 drew the largest audience in the history of the house. It is undoubtedly one of the best productions seen here in years. Lulu Tabor as Madge is deserving of special mention. The Power of Gold 26.==DRAKE OPERA HOUSE (Rich and Maeder, managers): Mora 21-26 played to S. R. O. James Thornton's Vaudevilles 31; Lost in New York Nov. 2.==ITEMS: For the convenience of the profession I would state that copies of THE MIRROR may be secured on Tuesdays at the newsstands at both depots and also at the Norris stationery store on Broad Street.—J. A. McDonnell, treasurer of the Mora co., reports the best of business everywhere.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Fred. F. Proctor, manager): Katie Rooney in The Derby Mascot closed a successful engagement 19. A wrestling bear was an additional feature of the performance. Rhéa appeared before one of the largest audiences of the season as Nell Gwyn 21 and as Josephine 22. Her support was weak. The New Woman failed to put in an appearance 23 and the house will be dark till 25, when Charles Blaney's Baggage Check co. will appear, closing 26. Wang 28; John Kernell as The Irish Alderman 29; Brooklyn Handicap 30.==HARMANUS BLEECKER HALL: Testimonial to John L. Sullivan 24; The Black Crook 25, 26.==GAIETY THEATRE (Agnes Barry, manager): Al Reeves' co. arrived 21 and in the afternoon Unthan, the armless man, escorted by a band of music, drove a spirited team through the streets, holding the reins between his toes. Consequently the house was crowded to the doors at the evening performance. The co. includes Dan and Nellie Hiatt, a clever musical team; Carrie Scott, serio-comic vocalist; C. W. Williams, ventriloquist; Charles Hunn and May Bohee, colored sketch team; the Judges, acrobats; Al Reeves, banjoist; Unthan, who, though born armless, is handy with his toes; and Agnes Charcot, a female hypnotist, who is assisted by Pearl Storer. Rentz Santley Burlesque co. 28.==ITEMS: Al Comstock is in the city assisting Parson Davies in arranging for the Sullivan testimonial.—Managers Rich and Maeder occupied a box at the Rhéa performance 21 and carefully watched their star.—Carrie Turner Mack has as her guest at her residence in this city Grace Hawthorne, manager of the Princess Theatre in London, who has just returned from a tour of the world.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Julia Stuart as Nora in The Doll's House gave a splendid impersonation to good-sized audience 17. Twelve Temptations to good business 19. Olga Nethersole to large houses 23, 24; Fatal Card 25, 26; James O'Neil 27, 28.==BASTABLE THEATRE (Frank D. Hennessy, manager): Bancroft, the magician, opened his season here before good-sized audiences 21, 22. The performance met with the usual first-night slowness, but is first-class in every respect, the scenery, tables and properties of every description being novel and of the finest quality. The scenery especially is worthy of any spectacular production. Alexander Salvini 18-19 to good business. A Catspaw 25, 26.==H. R. JACOBS' OPERA HOUSE (Y. A. Edes, manager): Morrison's Faust to the usual good business 17-19. Flynn and Sheridan's co. was fairly attended 21-23. Noss Jollities 24-26; Cazman's co. 28-30.

UTICA.—OPERA HOUSE (H. E. Day, manager): Charles H. Yale's Twelve Temptations 16 drew a large and well-pleased audience. Harry La Marr, Mathew Byrne and the four Rosairis Brothers were well received. Costumes, scenery and ballet were fine. Roland Reed, under the auspices of the Masonic Club, presented The Politician 23 before a large and cultured audience. The co. were called before the curtain, and Mrs. Reed was presented with a handsome bouquet of roses of the Masonic Club. After the performance the members of the Masonic Club tendered Mr. Reed a dinner at Baggs' Hotel. There were present members of the co. and of the club, also Manager Day of the Opera House. Olga Nethersole Nov. 1; The Black Sheep 6.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delaran, managers): Twelve Temptations 17 to large and well-satisfied audience. Newest Woman, which was booked for three performances 18, 19, failed to put in an appearance. It is understood that the co. disbanded after its first performance at Port Jervis. Baggage Check 22 to large and well-pleased house. Country Circus 23; good business. Roland Reed 24; James O'Neil 25; Girl Up to Date 29; Eight Bells 30.==BIJOU THEATRE (A. A. Fennyvessy, manager): Arton's Gaiety Burlesque 21-23 to good business. Manager Fennyvessy required the omission of numerous objectionable jokes and songs after the co's. first appearance, and the entertainment gave satisfaction during balance of the engagement. Midnight Special 24-26; Al. Reeves' Big Show 28-30.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Oliver Doud Byron in the Ups and Downs of Life to poor business 19; satisfactory performance. The Gorman Brothers in Gilhooleys Abroad had only a fair house 21; the performance seemed to please. Arthur Rigby, an old favorite here, was with the co., and received a warm welcome. Alexander Salvini, supported by a co. of first-class artists, presented Hamlet to a very large and fashionable audience 22. The play was finely staged and the performance first-class in every particular. The size of the audience plainly showed that tragedy plays will be liberally patronized here when played by actors of ability. Eugene Tompkins' Black Crook drew a packed house 23. The gorgeous spectacle still preserves its perennial freshness, and this season excels in gorgeousness all previous efforts; the specialties introduced were all up to date. Rhéa in Nell Gwynne 26; Maude Hillman 28, one week.==ITEMS: Ben Landers, representing Maude Hillman, is in town, and will remain a week visiting friends.—Will Carleton will lecture here Nov. 1; subject, "The Drama of Human Nature."

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Fitzpatrick Family 19; good performance but small house. Not more than 100 people present. Minnie Lester 21 opened with Madge; house was packed to doors. Dainties 22; S. R. O.; performance fair. Charles E. Blaney's Baggage Check 29.

ROCHESTER.—LYCEUM THEATRE (A. B. Wolfe, manager): Large audiences greeted James O'Neil 21-23, Virginius, Monte Cristo and The Lyons Mail being produced with all necessary accessories. Mr. O'Neil was frequently called before the curtain. Olga Nethersole 25, 26 was received by a large and fashionable house, appearing in Camille, Frou-Frou and Denise. Boston Athenaeum co. 28-30; Amy Busby 31-Nov. 2.==COOK OPERA HOUSE (E. G. Lane, manager): Faust, with Porter J. White and Olga Veral as the leaders, was presented before big business 21-26. The play was elaborately staged and warmly received. Bunch of Keys 28-Nov. 2.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Eugene Tompkins' Black Crook 21 to a large and well-pleased audience. The Derby Mascot Nov. 8.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Reno and Ford's Joshua Simpkins was presented 19 to poor business; performance very unsatisfactory. Country Circus 26.==ITEM: Charles L. Purrington, who has had the management of the Opera House for the past six years, has resigned to accept the management of the Lycoming Opera House in Williamsport, Pa. Mr. Purrington has at all times been untiring in his efforts to please the patrons of this house, and his many friends in this city wish him every success in his new undertaking. Joseph A. Huson, who has ably assisted Mr. Purrington for several years, has been promoted to the management of the Opera House.

FISKILL-ON-HUDSON.—BEATTIE'S ACADEMY OF MUSIC (Clark and Beattie, managers): Gloriana gave a fair show to fair business 17. Will Carleton gave a fine lecture on "Human Nature" to a fair but well-plased audience 22. J. J. Coleman's Special Delivery 25. Crolius Sisters in repertoire 28.==MATTEAWAN OPERA HOUSE (Fox and McNish, managers): Max O'Rell 18. A Catspaw gave an elegant first-class show to very poor business, the whole cast being without a fault.==ITEM: The manager of A Catspaw wishes me to state that the house was in very bad condition and unfit to play in, with poor management.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Morrison J. Wolff in Corsican Brothers 6; good business; performance excellent. Charles J. Yale in Greater Twelve Temptations 22; big business, performance good. Flynn and Sheridan 22; John Kernell 28; Fatal Card 30; Howard Athenaeum Star Specialty co. 30; Rhéa Nov. 6.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Country Circus, matinee and night, drew good house 19. Twelve Temptations to good house 21; co. good and the specialties were the best. Harrison J. Wolfe in The Corsican Brothers 18 drew only a fair house. Sheridan and Flynn 24; The Gormans 26; Morrison's Faust 28.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Hoss and Hoss 17 to medium business; the show is much improved since last season; Carlotta the dancer joined them lately. Fanny Rice as Nancy 21 to fair business and an excellent performance. All the Comforts of Home 29; The Country Circus 30; Special Delivery Nov. 1. Manager Allen is continually making improvements in his theatre for the benefit of those back and in front of the curtain.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Norris Brothers' Equine and Canine Carnival drew excellent houses 21, 22 and gave good entertainments. Advance sale large for Yale's Twelve Temptations 24.==ITEM: Dell E. Porter has had a relapse, and friends have slight hopes of his recovery.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): A. Q. Scammon's The Burglar 19 to good business. Gorton's Minstrels 28.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Maude Hillman opened week's engagement 21 to S. R. O., the piece presented being Charity Bess. Miss Hillman is a pleasing and painstaking actress, and has surrounded herself with a very capable co. She is a special favorite here, and crowded houses will doubtless greet her the balance of the engagement. Madame Modjeska in Mary Stuart 30.

COHOES.—CITY THEATRE (Powers and Williams, managers): Rhéa appeared in the title role of Paul Kester's play Nell Gwynne 16, and proved herself a great comedienne. Lillian Kennedy held the boards 18, 19. A Catspaw cancelled date 22.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Catspaw 17 pleased a very small audience; performance fair. Tompkins' Black Crook 22 deserved the hearty applause accorded it by a very large audience; performance very good. Special Delivery 26; Modjeska 28; Wang Nov. 2; Frohman's 6; Paderewski 7; Hoyt's A Black Sheep 9; Joseph Jefferson 11; Coon Hollow 13; In Old Kentucky 19.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Wang 23; S. R. O. Bancroft, magician, 24. House dark week of 28. Minnie Lester week Nov. 4.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): At Fort Bliss by the Fort Bliss co. Nov. 8.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): House will remain dark until Nov. 1. Wang will be the attraction then. Spielkartenfest, local talent, 28-Nov. 2.

HUDSON.—OPERA HOUSE: Rhéa in Josephine gave an excellent performance to a fair-sized audience.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Hoss and Hoss 19; poor business.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Charles Yale's Greater Twelve Temptations to large and demonstrative audience 18. The Country Circus delighted full house 21. Morrison's Faust 29; A Girl Up to Date Nov. 1; The Gormans 4; Modjeska 6.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Forest Cheney, violinist, 21 to poor business. Wilczek Concert co. 28 have postponed engagement to a later date owing to the sickness of Franz Wilczek. Old Rube Tanner 31; Royal Hand-Bell Ringers Nov. 4.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): The Noss Jollity co. in The Kodak 22 to a fair-sized audience. At Fort Bliss 24.

BATH.—CASINO OPERA HOUSE (C. A. Shults, manager): Aaron H. Woodhull's co. in Aunt Sally to a large house 22 owing to the popularity of Woodhull's acting manager, James P. Stenson, a resident of this city. The performance was the vilest of any ever given on any stage. In the future Mr. Woodhull will have to apply to some other city than this for time. The co. closed here.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Alexander Salvini in The Three Guardsmen 17 to excellent business; performance and support fine. The Country Circus 18; fair business. Roland Reed in The Politician 21 to light house. Wang 25; The Gormans 29; Joseph Murphy 31; Bunch of Keys Nov. 6; Eight Bells 8; Fabio Romani 12; Runaway Colt 15.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 21-26.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): My Aunt Sally to fair-sized audience 10.==ITEM: Manager Howard received word that Pendleton's Minstrels had disbanded.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): Fabio Romani 21 to a good and pleased audience. The advance sale for Salvini 25 very large, and indications are for S. R. O. John Kernell Nov. 1.==ITEM: Plattsburg now has one of the largest U. S. military posts in the country.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): House dark 21-26. Old Rube Tanner 28; Agnes Herndon Nov. 2.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Baggage Check 21; good performance and good business. Country Circus 24.

HERKIMER.—GRAND OPERA HOUSE (H. A. Diemel, manager): House dark 16-23.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Rhéa presented Josephine and Nell Gwynne to fine business 18, 19.==GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Gorman Brothers in the farce comedy Gilhooleys Abroad played to good houses 18, 19. The Derby Mascot, with Katie Rooney as the stellar attraction, drew finely 21-23. The Black Crook 25.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): The Gormans 21 gave a good show to S. R. O. The Kodak 28; De Graff's Minstrels 4. Marie Hubert Frohman 5.==SKINNER OPERA HOUSE (H. A. Skinner, manager): The Maud Hillman co., which played in this house 14-19, broke their record for a week's business by $150. Utica Conservatory of Music concert 23 to fair business. Sidman's Summer Shower 26; Fabio Romanio Nov. 1; Brooklyn Handicap 7.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Arthur C. Sidman in A Summer Shower 22; S. R. O. Pendleton's New Operatic Minstrels 25.

TICONDEROGA.—IVES' OPERA HOUSE (Frederick Ives, manager): Walter Lawrence in Fabio Romani 22; fair performance to good business.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Ellinswood's Players in repertoire week of 21-26 opened to good business. Agnes Herndon 28.==THEATRE NORMANDIE (E. Fuller, manager): This house opened under new management with Gloriana 16 to select audience. The interior of the house presents a bright, cheerful appearance. The introduction of uniformed attaches is a pleasing feature.

SALAMANCA.—(M. C. Fitts, manager): A Baggage Check 17 gave a very satisfactory performance to large house. A Country Circus 29.

NEW ROCHELLE.—CASINO THEATRE (E. J. Martineau, manager): This theatre has undergone very necessary alterations, and presents a neat appearance. Dan McCarthy Nov. 1 cancelled date on account of route being changed. Tony Farrell in Garry Owen 2; Hoyt's A Trip to Chinatown 7; Josephine Loane 11-13.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G.

Liscomb, manager): Lillian Kennedy 21, 22; S. R. O.; best of satisfaction.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Special Delivery 24 to a well-pleased audience. Wang 31.—ACADEMY OF MUSIC (C. D. Carter, manager): Middough's Musical Comedy co. failed to appear 21.

CARTHAGE.—OPERA HOUSE (E. C Wagner, manager): The Dairymaids' Convention by the young ladies of Grace Church packed the house 17; performance good. The Blue and the Gray by George A. Sawin and local cast 24-26. Week of 28 house dark.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The Man About Town booked for 31 cancelled.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Norris Brothers' pony and dog show 23; fair business.

WHITEHALL.—MUSIC HALL (A M. Andrews, manager): Walter Lawrence in Fabio Romani 24 played to fair business; performance very good. Grace Hunter in her serpentine dance captured the audience.

LYONS.—MEMORIAL HALL (John Mills, manager): Harrison J. Wolfe in The Corsican Brothers 21; excellent performance; fair business. James O'Neill in Virginius 24 to big business; fine performance. A Cat's-Paw 28. Cazman's European Novelties 31.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Morrison's Faust 12 pleased large audiences. Middough Comedy co. 14, one week; fair business. Gilhooley's Abroad 22 pleased large house. Rhéa 24 drew a large and fashionable audience. Baggage Check 28. Fabio Romania 2. Witch 4. Great Brooklyn Handicap 5.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Fabio Romani 25; Wang 29.—OPERA HOUSE (A. L. Churchill, manager): Agnes Herndon, with a good supporting co., presented La Belle Marie and Captain Kate to fair-sized and well-pleased audiences. The Howard Stock co. opened a week's engagement 21 to good business. This co. carries an excellent band and orchestra and is giving general satisfaction.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): This house has been dark since Sept 28. Arthur C. Sidman in A Summer Shower 18 to one of the largest houses of the season; audiences well pleased. Mr. Sidman is an old Cortland County boy and the scene of his play is laid in Summer Hall, a small hamlet situated about eight miles from Cortland. The Country Circus 22; large house. The Midnight Special 28.—ITEM: George W. Ripley, of this city, goes out as business manager of Heinrich Brothers' Minstrels, which opens at Brockport, N. Y., Nov. 18.

NIAGARA FALLS.—ITEMS: Work on the Park Theatre is progressing, and undoubtedly will be ready in the early part of November.—The sudden death of H A. Foster is deeply felt by all. Mrs. Foster will probably be the manager of the theatre when completed.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Noss Jollity co. 21; fair house. Yale's Twelve Temptations 23 to large and delighted audience. James O'Neill 31; Chauncey Olcott Nov. 2; Franz Welczek Concert co. 6.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Byrons in Ups and Downs of Life pleased a good-sized audience 18. Alexander Salvini, supported by a well-selected co., presented The Three Guardsmen 21 to a large and well-pleased audience at advanced prices. The Gormans in Gilhooleys Abroad 23 drew a fair house; audience well pleased. Rhéa 25; A Summer Shower 28; A Baggage Check 30; Joseph Murphy Nov 5; Brooklyn Handicap 6.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Mabel Paige is playing this (Fair) week in repertoire to excellent business. She is supported by a good co., including Oscar Sisson and Mrs. W. J. Florence Shepherd. A Breezy Time 29. You made me say in issue 12 that "Modjeska would give Italian Opera." I wrote Moreska.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Fitz and Webster in A Breezy Time 22 to a large and well-pleased house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The curtain is up and the season of '95-96 has fairly begun. The Oriole Opera co week of 14 to fair business. Helen de Ester scored quite a hit in her skirt dance. The engagement of the Orioles has been the signal for the inauguration of a series of box parties that eclipsed anything since the house has been opened. C. T. Dazey's The War of Wealth 21; The Dazzler 26; Daniel Sully in The Social Lion and Daddy Nolan 29, 30; Lillian Lewis in Cleopatra Nov. 5. In this play living pictures will be introduced for the first time in our city.

GRAND FORKS.—METROPOLITAN THEATRE (C. J. Lander, manager): House dark past week. Advance sale good for the Oriole Opera co. 21-23; Dan Sully 25, 26; Lillian Louis 31.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): N. D. Medicine co. filled house week ending 19. Ricket's Troubadours did not fill date 19.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Rice's 1492 to good business 15. Richard Harlow, Ross Snow, and Bessie Bonehill, supported by a most excellent co., gave unequivocal satisfaction. Clara Morris in Article 47 to light business 17. The cast was well balanced, and gave a good performance. Primrose and West to good business 18. The old time favorites gave a performance resplendent in all of its details.—PARK THEATRE (Harry E. Feicht, manager): Delmonico's at Six to fair business 17-19; fair satisfaction. South Before the War 21-23; S. R. O. The orchestra was transferred to Manager Feicht's office on the second floor to make more room, and even this extra space was insufficient. The play is replete with plantation songs and dances, and is well staged and played.—MEMORIAL HALL (Soldiers' Home): The Rising Generation to crowded house 16.—ITEMS: The advance sale for William H. Crane at Grand Opera House 24 is the largest in the history of the new Grand.—Manager Feicht has booked South Before the War for a return engagement.—Birds of a Feather, booked at Park Theatre 31-Nov 2, closed their season. Manager Feicht will fill the gap with some good attraction.—J. M. Ward, the manager of Delmonico's at Six, reports excellent business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S Grimes, manager): Corse Payton closed a successful engagement of week stand. He is very popular here and always welcome. The Stowaway underlined for 22; Sowing the Wind coming; Wilbur Entertainment co. week Nov. 9.—ITEMS: Numerous good attractions are booked for season, among others A Trip to Chinatown, Al. G. Field's Murray and Mack co., and Faust.—Thanksgiving Day the Modern Mephisto will hold the boards at New Grand matinee and evening.—M. Evans the local comedian, is home at liberty.—The New Grand is about complete, and will be ready Nov. 18, Mexico being the opening attraction. Prof. Hibbens, of Indianapolis, has been engaged as leader of orchestra, and has organized a good co. of players.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeil, lessee; Mrs. Clara M. McNeil, manager): Sowing the Wind 20, under direction of Gustave Frohman, with Percy S. Sharp as Mr. Brabazon, J. Edwin Brown as Mr. Watkin, Marshall Stedman as Ned Annersley, and Meta Maynard as Rosamond. Good house; performance excellent. Stowaway 24; Powell the magician 26; Down in Dixie 31; Fanny Rice in Nancy Nov. 2.—ITEM: Sowing the Wind reports good business abiding.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Dark 14-19. Madge Tucker 24-26; Gilbert Opera co. 23.—MODEL OPERA HOUSE: Dark.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Howard Wall's co. 21-25. Down in Dixie 29; The Old Homestead Nov. 6.

BOWLING GREEN.—GRAND OPERA HOUSE (Hanley Brothers, managers): House dark week of 21.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Potter and Bellew 17-19; fine business. The Merry World 20-22; good business. Herrmann 22, 23; Thomas Q. Seabrooke 25, 26; Camille D'Arville 28-30.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Crane in My Wife's Father to S. R. O. 21. A very capable co. make the evening enjoyable, though the play is not worthy Crane's ability. Powell the magician 18, 19; a fine entertainment to poor business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Minnie Maddern Fiske in The Queen of Liars 21; splendid performance to fair business. William H. Crane in His Wife's Father 23; Herrmann 25; Cleveland's Minstrels 28.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Ideals 14-19; business fair. The South Before the War 25.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Whalen and Martell's South Before the War 19, matinee and night brought out the S. R. O. sign for the first time this season; performance good.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Delmonico's at Six 16 to large and fashionable audience; performance very satisfactory.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Sowing the Wind 18 to fair house. Thomas Q. Seabrooke in A World of Trouble 21 to good house. Prof. Herrmann 28.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): No attraction week of 14. Babel Concert co 26; Rose Mayo in A Sailor's Lass 31.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Two Johns 16; small audience. American Girl 18; fair-sized house; magnificent performance. Pawn Ticket 210 on 22 to good business. Old Homestead Nov. 8; Country Circus 11; American Girl 13.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Henderson Comedy co. closed four nights 20. Clara Morris 22 in Raymonde to good house of Urbana's swellest society. Herrmann the Great 26.—ITEM: W. L. Henderson and E. L. Walters joined the Henderson Comedy co. here, and strengthened the co. wonderfully.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): De Haven Comedy co. to good business week ending 19. James E. Toole 26; Marie Wainwright 28; Kellar 30; Cleveland's Minstrels Nov. 1; O'Hooligan's Masquerade 5; Country Circus 6.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): The Three Guardsmen 17 pleased a fair audience. The Smugglers 23; Pay Train 29; All the Comforts of Home Nov. 2.

GALION.—CENTRAL OPERA HOUSE (Waldmann and Rettig, managers): The President 8; small house. Ashley Miller 23, 24. The Ideals 28-Nov. 2.—CITY OPERA HOUSE (S. E. Riblet, manager): Ezra Kendall's Pair of Kids 15 to good house. Henderson's Comedy co. 21-26 opened to big house.

BELLEFONTAINE.—GRAND OPERA HOUSE (Geo. W. Guy, manager): House dark 21-27. Powell, magician, 31.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): Whallen and Martell's South Before the War 18; S. R. O.; performance excellent. Daniel A. Kelly in Outcasts of a Great City Nov. 1; Gilbert Comic Opera co. 4.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Two Old Cronies played to a fair audience 17.—ITEM. John B. Walls is booking his new Comedy, The Roof Garden for next season.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Brereton, manager): 1492 16 to a crowded house at advanced prices; audience well pleased. Thomas Q Seabrooke 24.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebrough and Somersby, managers): Clara Morris in Camille to fair business 23. Kimball Opera co. 28.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Vanostia, managers): Powell 21 to large but well-pleased audience J. E. Toole 24; Florence Bindley in The Pay Train 30; Callahan in Faust Nov. 1.

CANTON.—THE GRAND (L. B. Cool, manager): An American Girl 17 pleased a small audience. W. H. Crane in His Wife's Father to big business 22. Corinne 29; Fanny Rice 30; Florence Bindley Nov. 1.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Primrose and West's Minstrels delighted a crowded house 15. The American Girl was presented 17. The cast of this co. might be strengthened considerably. Howard Wall's Ideals opened a week's engagement 21 to S. R. O., the bill for the night being The Golden Giant Mine.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): The Anna E. Davis co. closed a good week's business 19, having given entire satisfaction at every performance.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R Hammond, manager): The Stowaway did fairly well 17.

COSHOCTON.—COSHOCTON OPERA HOUSE (H. R. Meeth, manager): Powell the magician 22; good house. Pay Train 31; Jane Coombs Nov. 7; Pair of Kids 17.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): Mr. and Mrs. Robert Wayne closed a very successful week's engagement 19. They are supported by a well-balanced co., and presented a fine repertoire. For Fair Virginia, with the author, Mr. Whytal, in the leading role, was presented in superb style 22. Every member of the co. is an artist. Alexander Dumas' The Three Guardsmen 24.—ITEM: Zo Zo, the Magic Queen, booked for 23, canceled owing to co. disbanding.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): The Stowaway 18 to a fair-sized audience. Colonel Robert G. Ingersoll Nov. 4; Eugene O'Rourke 14.—ITEM: Manager Seipel is in New York this week looking for some new attractions.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Carrie Louis week 14-19; light business. The Three Guardsmen 25.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Hoyt's Bunch of Keys 17 to good business. At the Picket Line, by local talent, 18, 19; fair business. The De Haven Comedy co. 21, 22 to S. R. O.

CARROLLTON.—OPERA HOUSE (Rutan and Raley, managers): Ashley Miller co. 25-26.—MINERVA OPERA HOUSE (George F. Vengling, manager): House dark 21-26.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): For Fair Virginia was presented here 23 to a small but appreciative audience. The play was the best seen here this season. Thomas Q. Seabrooke Nov. 1.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Down in Dixie to good business week closing 19. The co. as a whole were very acceptable, the best work being done by Milt. G. Barlow, the best aged negro impersonator on the stage. Hanlon's Fantasma 28; Bonnie Scotland Nov. 4.—ITEM: Insurance experts from all over the country say that the Valentine Theatre is perfect as regards fire protection. The building can be emptied in two minutes. The stage is shut off from the auditorium by an asbestos curtain.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bar, manager): Two Johns 17 to good house. The Three Guardsmen 18, 19 to large houses; satisfactory entertainment.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The Stowaway to a fair-sized audience 22. Sowing the Wind to a full house 23. Corinne and the Kimball Opera co. 25.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): Schubert Symphony Club delighted a large crowd 23. Rose Mayo in A Sailor's Lass 26; Birds of a Feather 29.

BUCYRUS.—OPERA HOUSE (V. A. Chesney, manager): Season was opened with Pawn Ticket 210, 23; good house.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal. Heilig, manager): The Pay Train, a four-act comedy-drama, under the personal management of John Cort, a former Portlander, drew well-filled houses 7, 8. House dark 9, 10. Eugene and Anna Boyle Moore, with a good co., in The Burglar 11, 12 (three performances) delighted large audiences with a satisfactorily-produced play. House dark 13-20.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): The return of the Frank W. Bacon stock co. after a few weeks' absence down the 'Valley and around the Sound, appearing in Called Back, with Frank Readick, a careful and competent actor, in the leading role of Gilbert Vaughn, was welcomed by fine business week ending 13. The same co., in the five-act, seven-scene, nautical drama, The Bottom of the Sea, under the direction of George P. Webster, who led the cast as James Norton, the American, duplicated 14-20 the profitable preceding week's business. Harry Lambert, a newcomer in the co., played the role of Henry de Sartene, a young French engineer, very acceptably.—NEW PARK THEATRE (J. P. Howe, manager): This house, after having been closed for several months, and after having been prettily and tastefully repainted in white and gold by Manager Howe, began its 1895-96 season 6 with the Casino Opera co. The Mikado, Chimes of Normandy, and Pinafore were sung to good houses 6-10. The co. then, in connection with the Palmer stock co., gave Our Boy 11-13 to average business. Between the first and second acts of the operas and Our Boy, Harry Armstrong, the well-known laugh-manufacturing minstrel, rendered his latest song, "Trilby," intermixed with to-day songs and comical situations. He was cordially encored many times at each performance. The Casino Opera co. disbanded here 14. The Smith-Lieb co., led by Carl Smith and Beatrice Lieb, and comprising, in addition to them, Richard Scott, Francis Nelson, Ada Wheeler, Hattie Foley, and Essie Fisher, began a limited engagement 14. The romantic one-act play from the French of Francois Coppee, The Violin-Maker of Cremona, in which Carl Smith as Fillipo, Beatrice Lieb as Giannini, Francis Nelson as Faddeo Ferrari, and Richard Scott as Sandro, appeared most commendably, introduced a part of the co. to a houseful of playgoers. The play begot a hearty reception. Sidney Grundy's three-act farce, The Arabian Nights, was then given with the full strength of the co., with Carl Smith as Arthur Hummingtop and Beatrice Lieb as Rosa Colobier. The former proved himself one of the best Hummingtops that have been seen here. His performance was as unctuous and as natural as one could wish. The co made a deserving and palpable hit. Its initial week, 14-20, was a success in every particular. The managerial personnel of the New Park Theatre is J. P. Howe, manager; Clint Munroe, treasurer; Charles Allen, stage-manager, and J. M. Philips, advertising agent. There is no doubt but that Manager Howe with such an efficient corps of assistants, will be able to make something profitable out of his house.—Milton and Dolly Nobles, in connection with the Frank W. Bacon Stock co., will begin a two weeks' engagement at Cordray's 28. They will give From Sire to Son and Love and Law.—Duncan B. Harrison, who arrived in advance of the Pauline Hall Opera co. 15, in speaking about the accusation of William B. Eaton of San Francisco, in making him co-respondent of the many in Eaton's divorce suit, vigorously denies the truth of the accusation. He says he is blameless, and that he was not in San Francisco on the date Eaton specifies he was.—The Multnomah Amateur Athletic Club, here, will give a minstrel show at the Marquam Nov. 27, 28. Thomas Powell Getz, the popular and successful local playwright and song writer, will have a deal to do with managing the show. As he is an old-time minstrel, he may take part in the performance. Emily Frances Sauer, a well-known Shakespearean teacher, here, has written a comedy for the show.—Beatrice Lieb, the leading lady member of the Smith-Lieb co., has been entertained during the week ending 20 by many of her friends here, who are very glad, indeed, to have her among them again.—Sousa's Band of fifty members, two soloists (Myrta French and Currie Duke), and one violinist, will play here at the O. N. G. Armory Feb. 17, 18 (four performances). Portlanders well remember the treat accorded them by Sousa's playing here two years ago. He can therefore feel assured of a royal reception.—Paderewski will probably be here in either February or March.—Clarke and Hayden's Dramatic co. was organized here 15. The members are: Charles A. Brazee, manager; Myrtle Noel, Myrtie Hotchkiss, Gertrude Clarke, Harold Hayden, Fred. Fairbanks, Fred. Williams, Frank Akley, Jesse Mitchell, and Frederick Clarke. The co.'s repertoire will be David Garrick, The Clemenceau Case, Ruy Blas, Arabian Nights, and The Mountain Waif. It left here 21 for Centralia, Wis., and will play the Gray's Harbor Country, the Sound, Eastern Washington, and Western Montana.—The Exposition continues a thriving business. The admission of 25 cents seems to induce everybody to go there.—Charlotte Tittell has just added to her extensive repertoire Sadie Martinot's The Passport, and Gloriana. The co. opened successfully in Spokane 17 at the Auditorium in A Woman of the World. Charlotte Tittell scored a hit as Mrs Ogden d'Arcy. Wallace Munro, as Oliver Ormonde, gave a very strong and forcible characterization of the role. The other members of the co., comprising J. G. Macfarlane, Leon Henry, George Reiner, Fred. Moore, Annie Pomeroy, Charlisa Ganahl and Minnie Normandy helped to make the performance a goodly success. Walter Bumps, musical director at Cordray's, recently enlarged the orchestra to ten members. Of the musical selections heard at Cordray's during the week 14-20, Sig. De Caprio, late soloist of Liberati's Band, was cordially encored many times for his delightful playing of Liberati's "Souvenir de la Switzerland" on the euphonium.

BAKER CITY.—RUST'S HALL (M G. Goldstein, manager): Pringle May co. week of 14; good business. Dr. G. W. Shove's Medicine co. week commencing 21.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Comforts of Home 21; good house; The Hustler 23 to big business. Faust 24 to crowded house; the performance and mechanical effects very good. Hanford, Spencer and O'Brien in The Merchant of Venice 26. The Adamless Eden 29. Two Old Cronies 31. Lillian Walworth Nov. 2. Royal Welsh Ladies Choir 6. Robert G Ingersoll 7.—ITEMS: One of the latest features of the house is a new orchestra of twelve pieces under the leadership of Geo. Pritchard. Mr. Henderson, of the Henderson's Ideals has severed his connection with that co. and anticipates taking the management of a Central Pennsylvania house in the near future.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Joshua Simpkins 16 fair business; performance same. James O'Neill in Monte Cristo 17, S. R. O.; performance excellent. 19, Hanford, Spencer and O'Brien in The Merchant of Venice, matinee; performance good; attendance fair; evening, Virginius; attendance good; performance same. Coming: All the Comforts of Home 31; At Fort Bliss, Harrison J. Wolfe Nov 5; Carrie Russell Opera co. 7; Bloomer Girl 9; James A. Herne, Shore Acres 12; The Gormans in Gillhooleys Abroad 14.—ITEMS: Manager Gahan, of the Titusville Opera House, has some fine attractions booked, and so far this season the standing room only sign has been out six times, and good attractions need not be afraid to go there. The Opera House has a seating capacity of 1,100, and the largest stage outside of a large city, 60x80 feet.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Joseph Callahan 18 in Faust to Good business. At Fort Bliss 19 to light business, deserving a good house.—DAVIS' THEATRE (George A. Davis, manager): Rice and Barton's McDoodle and Poodle 17-19 to good business. The Midnight Special 21-23 to good business, giving a good entertainment.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Marie Wainwright 16 in The Love Chase to large business. Stuart Robson 17 in Government Acceptance to large business. Creston Clarke 18 in The Fool's Revenge to light business. Zero 19 to good business, but with objectionable features. June Agnott 21-23 in Ranch King to fair business at low prices.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): James O'Neill in Monte Cristo 18 to a large house; first-class production. Hanford, Spencer and O'Brien in Julius Cæsar 22; good house and well satisfied audience. Hoyt's Bunch of Keys 26; Walter Comedy co. in repertoire 28-Nov. 2; At Fort Bliss 4; David Garrick 6; Y. M. C. A. (local).—ITEM: Beginning the week 4 Charles P. Dempsey, who has been connected with similar enterprises in other cities, will open a Wonderland Musee Theatre in Rich Hall, this city. His object is to have part menagerie and part specialties from stage, giving matinee each day, and two performances each evening.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): Carter's Fast Mail 23 to a big house and gave excellent satisfaction. The Private Secretary 24 canceled. Amy Lee and Frank Doan in Miss Harem-Scarum 31. Rice and Barton Nov. 1.—ITEM: The Fast Mail co. deserves credit for the way they put the piece on. Our stage is small and very often cos. come in and don't try to put up any of their own scenery, which mars the whole performance, no matter how capable the co. may be; but The Fast Mail co. put up all their stuff, and it was highly appreciated, and any time any of Carter's attractions come to Carlisle they will receive a warm welcome. The Rambler Club co. has closed for repairs and none too soon. The indications are that Remenyi will play to the capacity of the house 9.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Milton Aborn Opera co. gave excellent performances of chimes of Normandy, Maritana, Ship Ahoy and The Mascot 16-19 to large houses. Amy Lee and Frank Doane gave a good performance of Miss Harum-Scarum to large house 22.—GRAND OPERA HOUSE George M. Miller, manager): Kennedy's Players in repertoire 17-19 gave good performance to large houses.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): The Midnight Special pleased a top-heavy house 19. Forced to the War, by local talent 21. Very creditable performance. Rice and Barton and a very clever co. in McNoodle and Poodle pleased a large audience 22.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): 14-19, MacKay Opera co., large and well pleased houses; 21, In Old Kentucky to S. R. O.; 23, Shore Acres to S. R. O. Coming: 25, Zero; 26, Cupid's Chariot; 29, Amy Lee and Frank Doane in Miss Harum-Scarum; 30, Private Secretary.

HARRISBURG.—GRAND OPERA HOUSE (Marie Wainright, in her new play Daughters of Eve, played to a select, but limited audience 18. The star is admirably supported by an excellent co. including that sterling actor, Barton Hill. Camile D'Arville, in her successful opera, Madeline or the Magic Kiss, drew a very large audience. The absence of Marie Dressler and Aubrey Boucicault from the cast was conspicuously noticeable. The fair singer was the recipient of a lovely bunch of flowers from a victorious college foot-ball team, who attended the performance and acknowledged the compliment by donning the college collors, which bound the flowers. Jack Harkaway, a melo-drama of the Napoleonic era, was presented in a very handsome manner to fairly good business 23. The Hustler repeated its previous successes in this city 24. Joy was unconfined up aloft. For Fair Virginia 25. The Fast Mail 26; A Black Sheep 28; Creole Burlesque co. 30. Rice and Barton's Comedians 31.—DAVIS' EDEN MUSEE-THEATRE (Edwin Young, manager): A good vaudeville co. and melo-drama admirably rendered, have been potent drawing cards at this house. The business has been very much better than at the corresponding period last season.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Nellie McHenry in The Bicycle Girl 16 drew a good sized and well pleased house. Fast Mail 21 drew a fair house; scenic effects were excellent. Due: Zero 23, Creston Clarke 24. The Sphinx 26, Sam Jack's Creoles 28.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Stowayay 17 to light house. The performance was highly satisfactory.

WEST CHESTER.—OPERA HOUSE: Raymond Moore Comedians and George Thatcher Minstrels in Cupid's Chariot to open Oct. 28.—ASSEMBLY BUILDING: Dark 18-25.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Daughters of Eve was presented 17, Marie Wainwright played the dual role of the twin sisters, and enacted the contrasting characters with admirable versatility; supporting co. very good. Camille D'Arville came in The Magic Kiss 18, and pleased a well filled house. Stuart Robson in Government Acceptance 19. Mr Robson has an excellent co., and a very select audience was delighted with the performance. Creston Clarke appeared in The Merchant of Venice.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Uncle Tom's Cabin 22; packed house. Chas. B. Hanford, Elihu R. Spencer and Nora O'Brien in Virginius 24; large business.—HUSELTON'S HALL (John Younkins, manager): Belgian Glass Blowers combination 21-26; good business.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): House dark 21-31. Harrison J. Wolf in Corsican Brothers Nov. 1. Henderson Ideals 2.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Charles B. Hanford in Julius Cæsar 17; packed house; good company. The Bloomer Girl 11. Ben Hur 12, 13, 14.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Waite's Comedy co. 14-19 in repertoire; S. R. O. each night; giving the best of satisfaction. This co. did the largest business of any repertoire co. in the history of this house. Fanny Rice 22; good house; well pleased audience.

FREELAND.—OPERA HOUSE (John J. Slattery, manager): Prof. Horne 17, 18; poor houses; May Lewis 24, 25, 26, will open with Black Flag.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Ethel Tucker in repertoire 14-19; fair business; Craig Garrick quite a favorite. Zero, large, well pleased audience 22. Dr. W. H. Long's Comedy co. 25. Harem-Scarem Nov. 2. Private Secretary 26 cancelled.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): The Swedish Quartette, assisted by Bertha Webb, violinist, and Jennie Shoemaker, impersonator, 28.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Callahan's Faust 17; high house; fair performance. Royal Welsh Ladies Choir 18; S. R. O. The best pleased audience of the season. Zero 21 to a top-heavy house. The scenery and costumes of this co. are elegant. Byrne Brothers 8 Bells 29; Chauncey Olcott 31.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Clifton and Middleton, with an excellent co., 17-19. The Private Secretary Nov. 1.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): County Teachers' Institute 14-18 with lectures by Colonel G W. Bain, Dr. Robert Nourse, H. J. W. Ham, Russell Conneil and Leland Powers to packed houses.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, managee): Midnight Special 16 good co.; excellent performance to fair-sized audience.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. A. McKinney, manager): All the Comforts of Home 19; fair-sized and well-pleased audience. Boyd's Minstrels 25.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): Joseph Callahan in Faust to good house and very goood performance 22. Charles Hanford's Merchant of Venice 28.

BROWNSVILLE.—RICHIE THEATRE (L. C. Richie manager): House Dark. Joseph J. Sullivan 23.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Stowe's Uncle Tom's Cabin co. 19 (matinee and night); good business. The Hustler 21; large audience; excellent satisfaction. Gallagher and West 29; Keller 30.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Camille D'Arville Opera co. in Madeleine or the Magic Kiss delighted a very large audience 17. Charles Ellis in The Alsation did good business matinee and evening 19. Amy Lee and Frank Doane in Miss Harum-Scarum pleased fair house 23. The Harry Askin Opera co. in The Sphinx 26; The Fast Mail 28.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): J. E. Toole in Killarney and the Rhine 17 to good business. Bunch of Keys 22 to large and fashionable audience. Every one pleased.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): C. W. Warren closed a successful week 19 to good business; performance fairly good. Stowe's U. T. C. 21.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam. P. Yoke manager): Al G. Field's Darkest America 18 to capacity of the house. Hoyt's A Bunch of Keys 21 delighted a large house. Maloney's Mishaps 25; Faust 28.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Ethel Tucker in repertoire 14-19 is pleasing good houses. Zero 22; Private Secretary 26; Gorton's Minstrels 31; Miss Harum Scarum Nov. 2.—ITEM: Craig Garrick is quite a favorite here.

JEANNETTE.—OPERA HOUSE (A. B. Blitz, manager): John Thompson, mimic, drew fair house 17; performance poor. Tim Scanlan Athletic co. to fair house and poor performance 19. Romain Opera co. 26.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Joseph Callihan in Faust 21; S. R. O.; performance excellent. Goodfriend's New York co. 30; Two Johns Nov. 7; Baggage Check 13; Powell the magician 19.

POTTSVILLE.—ACADEMY OF MUSIC (W. W. Mortimer, manager): Abora Opera co. all week, Wednesday and Saturday matinee; good houses. Royal Welsh Choir 29.—CENTRAL HALL (H. Slater; manager): Casey's Comedy co. 26.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): Maloney's Mishaps 14 kept the house in a roar all night. Henderson's Ideals opened a week's engagement in repertoire 21 to a packed house; S. R. O. sign out at 8:15. Wolford and Holmes Nov. 4.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Midnight Special 18 to good business. McDoodle and Poodle 21 to small but pleased audience. The Burglar 25.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Mozart Symphony Orchestra 18 to S. R. O. Best of satisfaction. Hanford, Spencer and O'Brien co. in Romeo and Juliet 21; large-sized and delighted audience. Jack Harkaway 25.

ELLWOOD CITY.—OPERA HOUSE (Douthitt and Wood, managers): The house opened with A. O. Babie's Concert co. to good business. Joshua Simpkins 10; packed house. Minnie Seward Comedy co. week of 14; big business; turning people away two nights. J. E. Toole in Killarney and the Rhine 21; good house. Stowe's U. T. C. to S. R. O 23. Price's Popular People week of Nov. 4; J. Harrison Wolfe's Corsican Brothers 11; Duncan Clark's Female Minstrels 12.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Joseph Callahan in Faust 12. Good performance to good business. Midnight Special 14; good show; business fair. Mozart Symphony Club 16 to fair

business. Creston Clarke in Hamlet 21; performance fine; big business.

GREENSBURG.—Kraggy's Theatre (R. G. Curran, manager): All the Comforts of Home 23 to a small audience; performance very good. O'Hooligan's Masquerade 25.

LEBANON.—Fisher Opera House (George H. Spang, manager): Boyd's Minstrels 21 to a very small house. Performance poor. J. B. Sparrows Jack Harkaway 22 to a small but well-pleased audience. Fast Mail 25.

CONNELLSVILLE.—New Myer's Opera House (Charles R. Jones, manager): Al. G. Field's Darkest America 22 gave a fair performance to S. R. O. Maloney's Mishaps 26. J. L. Stewart's Two Johns Comedy co. 29.

M'KEESPORT.—White's Opera House (F. D. Hunter, manager): Cupid's Chariot to good business 17. Hoyt's A Bunch of Keys to fair audience 19. Herrmann to S. R. O. at advanced prices 21. The Hustler gave a very funny show 22. The Al. G. Field's Minstrels, very clever, 23.

LANSFORD.—Opera House (J. B. Breslin, manager): Mazie Lewis finished a week's engagement 19; fair business. Royal Ladies' Choir 23; packed house; singing was first class. Nov. 1, Burglar.

PITTSTON.—Music Hall (J. A. MacDougall, manager): Sadie Kaiser 24. Lu B. Cake and Emma June Meade 25. Ethel Tucker 28-Nov. 2.==Keystone Hall: Royal Welsh Ladies' Choir 17; packed house.

BETHLEHEM.—Opera House (L. F. Walters, manager): J. B. Sparrow's scenic production, Jack Harkaway, with Theodore Babcock and Eva Taylor in the leading roles, was presented to very large business 21. The Gurville-Temple Opera co. failed to appear 24-26 Shore Acres 29.==Central Theatre H. A. Groman, manager): The Royal Welsh Ladies' Choir packed the house 22, and gave one of the finest concerts ever heard in this vicinity. Agnes Wallace Villa 25. Private Secretary 31.

TYRONE.—Academy of Music (G. W. Hamersley, manager): Flora Stamford 17-19; good business. Joseph Callahan in Faust 23; large, fashionable and well pleased audience. Midnight Flood 11. Old Homestead 11.

NORRISTOWN.—Grand Opera House (John E. Murphy manager): Lincoln J Carter's Fast Mail was greeted by a big house 16; performance good. Professor John Clark's Vaudeville co., with Charlie McKeever as the particular star, was greeted by a good house 19. Kennedy's Players opened a week of repertoire 21 with The Midnight Express to good business ==People's Theatre (Charles H. Stuart, manager): Walter Sanford's Struggle for Life played a three-nights' engagement 13-16 to good business; performance excellent. Tony Farrell and a good supporting co. presented Garry Owen 21-23 to fair business.

POTTSTOWN.—Grand Opera House (George R. Harrison, manager): House dark week 14-19. The Hustler Nov 1.

WILLIAMSPORT.—Lycoming Opera House (Messrs. Wagner and Reis, managers): All the Comforts of Home 18 to a fair sized and appreciative audience. Joseph Callahan in Faust 19 to a small but well-pleased audience. At Fort Bliss 22 to one of the smallest houses of the season. The play does not seem to take. It is certainly not strong and only a few good people in the co. Roland Reed in Politician 26. Milton Aborn's Opera co. 28, one week.

BLOOMSBURG.—Opera House (W. O. Holmes, manager): Week 21-26, house dark. 30, The Hidden Crime. 31 Gandon's Minstrels.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Rice and Barton's Comedians 24. The Burglar 29. Pinafore (local talent) 28.==Items: Chas. D. Kaier, proprietor of the Opera House, is building a theatre at Sheppton, Pa.—Wm. Hersker and co. are negotiating for the erection of a theatre on their East Centre street property. The building will be of brick, fireproof and fitted up in modern style throughout.

HANOVER.—Opera House (Rich and Maeder, managers): Fast Mail 19: small, but enthusiastic audience. [illegible] Secretary booked for 22 failed to materialize. [illegible] have cancelled 28.

JOHNSTOWN.—Opera House (James G. Ellis, manager): Marie Wainwright presented Daughters of Eve for first time in this city 19 to a fairly good house, followed by All the Comforts of Home 22 to a small but very appreciative audience. Two Johns Nov. 4, Shore Acres 5, On the Mississippi 14, Baggage Check 16.==Adams's Opera House (Alexander Adair, manager): Flora Stanford 21-26 to only moderate business; gave satisfaction.

ERIE.—Park Opera House (Wagner and Reis, lessees): Hoss and Hoss to fair business 18. The [illegible] Card 22, 23 scored a hit at the Park, where it was presented with a specially strong company. A creditable feature of the entertainment was the excellent stage settings. It is one of the strongest melodramas ever seen here.==Item: The Industrial Fair, under the auspices of the Erie Lodge B. P. O. E. No. 67, is now in the height of success. The sale of tickets is immense, and will continue for the week, closing 26.

JOHNSONBURG.—Armstrong Opera House (A. E. Scouldar, manager): Jane Coombs in Bleak House 16.

HAZLETON.—Grand Opera House (G. W. Hammersley): Byrne Brothers' Eight Bells played to full houses 18, 19; very good performance. Ethel Tucker in repertoire 21-26; good business; performances satisfactory.

RHODE ISLAND.

PAWTUCKET.—Opera House (George M. Blandford, manager): The Midnight Flood 17-19 attracted small houses. Edwin Forsburg in Forgiven to good receipts 21-23. Rich and Maeder's Star Vaudeville co. 24-26; James C. Roach in his own play, Rory of the Hill, 28-30; Hi Henry's Minstrels 31; Oliver Doud Byron's Ups and Downs of Life Nov. 1, 2.==Auditorium (J. W. Meiklejohn and Co., managers): Concert 18; medium-sized audience; very enthusiastic Bill Nye, subject, "Farming Exposed," assisted by Burt Pool, the celebrated cartoonist of the Boston *Herald*, 4.

WESTERLY.—Bliven's Opera House (C. B. Bliven, manager): Minerva Dorr in Niobe 22 drew fairly well and gave entire satisfaction. Oliver Byron Nov. 4. This house is doing an unusual good business this season.

WOONSOCKET.—Opera House (Blandford and Smealt, managers): Peter Dailey 19; good house. Hopkins' Trans-Oceanic Specialty co. had a much smaller house than they deserved. The Cotton King 26; Midnight Flood 28; Hi Henry's Minstrels 30.==Item: G. M. Blandford has taken the management of the Pawtucket Opera House, still retaining his interest here.==Music Hall (L. Mailoux, manager): Bubb's Comedy co. 28-Nov. 2.

SOUTH CAROLINA.

SPARTANBURG.—City Opera House (Max Greenwal, manager): Cora Van Tassell in Tennessee's Pardner 26.

GREENVILLE.—Opera House (J. C. Fitzgerald, manager): Bob and Alf. Taylor 3; large and well-pleased audience. Thomas Keene in Richard III. 16; packed house. Sells Brothers' Circus 16; crowded house.

COLUMBIA.—Opera House (Eugene Cramer, manager): Thomas Keene, remarkably well supported, presented Louis XI. 17 to a large and select audience. Continued applause showed how well it pleased all. Billy Van's Minstrels 19; good house. A Breezy Time Nov. 7; Katie Putnam 13-15; Corinne 19.

SUMTER.—Academy of Music (E. H. Moses, manager): Charles Davis 14 in Alvin Joslin; good business; performance only fair. Billy Van's Minstrels 18; best business this season; performance good. J. K. Emmet 29; Fitz and Webster in A Breezy Time Nov. 6. Sells Brothers' Circus 6.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Advance sale for Lillian Lewis 26 has been large. U. T. C. 28.

TENNESSEE.

NASHVILLE.—The Vendome (Curry and Boyle, managers): Gladys Wallis, supported by Frederick Paulding and a good co., in Fanchon played to good business 16, 17. This was the second appearance of Miss Wallis in Nashville, and from the impression made she can be sure of playing to better business each trip she makes this way. House dark 18-27. The New Boy 28; The American Girl Nov. 1, 2.==Grand Opera House (Curry and Boyle, managers): Anna Eva Fay 21-26 played to large business. Farmer's Daughter Nov. 1, 2.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): Katie Putnam, aided by Herbert Cawthorn, in The Old Lime Kiln 16, 17; fair business. Ex-Governor Bob Taylor and his brother, exCongressman Alf. Taylor, in lectures next week.

BRISTOL.—Harmling Opera House (Bunting and Mattner, managers): Week of 14-19 dark. Only a Farmer's Daughter 22.

JACKSON.—Pythian Opera House (Woerner and Tuckfield, managers): Frank Lindon in repertoire 8-12; fair business. A Green Goods Man 16; large audience. The White Slave 21.

COLUMBIA.—Grand Opera House (Helm Brothers and Borkis, managers): Richards and Pringle's Georgia Minstrels 15, and if the interest manifested is any criterion, it will be a good season here. J. K. Emmet Nov. 8; Bob and Alf. Taylor will give their lecture, "Yankee Doodle and Dixie," at the Opera House 29, instead of at the Athenæum Study Hall, as announced last week.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Beach and Bowers' Minstrels 14 to good business. Attendance, 800; performance very unsatisfactory. The Fast Mail, booked for 16, and The Westerner co. for 19, both failed to put in their appearance. The White Slave 24; Bob and Alf. Taylor 30 in "Yankee Doodle and Dixie"; The American Girl Nov. 4; J. K. Emmet 9; Al. G. Field's Minstrels 14.==Item: John S. Elder, proprietor of Elder's Opera House, who was reported dying in Florida a few days ago, has returned home much improved in health and rather lively for a dying man.

TEXAS

WACO.—The Grand (Jake Schwartz, manager): In Old Kentucky 14, matinee and night, turned people away at both performances, which were excellent. White Squadron 16, matinee and night, to poor houses, the co. deserving no better, as the performance was very weak. Charles Vale's Newest Devil's Auction 17, matinee and night, to big business; good performance, considering the sad accident at Corsicana, in which two members of the co. were killed, property and calcium light men, which naturally prevented the stage effects to be put on here as usual. William Morris 22; Al. G. Field's Minstrels 23; A. M. Palmer's Trilby 25; Louis James 28; Joe Cawthorn 31.==Item: Manager Jake Schwartz has been very successful so far this season, using the S. R. O. sign at every performance, excepting one. During the In Old Kentucky engagement 14 fully 300 were turned away, and Manager Schwartz was obliged to refund money for tickets sold.

FORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): The Devil's Auction was presented 18, 19, with matinee to full houses. The vaudeville features were much better than last season. The scenery needs retouching very badly, otherwise performance gave entire satisfaction.

GAINESVILLE.—Trilling's Opera House (C. S. Ruble, manager): House dark 14-19; nothing else booked until Dec. 4.==Gallia Opera House (Paul Gallia, manager): Frank Jones in Our country Cousin 15; light business. Dick P. Sutton's Texas co. in repertoire presenting Montgomery, Unknown and Texas 17-19; large attendance and every one very much pleased.==Item: Manager Gallia has a large force at work on his new theatre, which he expects to have finished in about sixty days. Comfort, elegance, and convenience in front and behind the scenes is his main study.

MARSHALL.—Marshall Opera House (Johnson Bros.', managers): House dark 7-22, when Old Kentucky will appear. Al. G. Field's Minstrels 26.

DENISON.—Opera House (M. L. Eppstein, manager): Peyton Comedy co. in repertoire 14-19 at popular prices; fair business.==Items: Manager Isaac Peyton announced Trilby for 19, but Manager Eppstein refused to allow it to be performed, and the bill for that night was changed. Al. Lewis' Minstrels, organized in this city, will soon take the road.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers, managers): House dark week 14-21; season opens Nov. 6, Hennessy-Le Royle 6-9.==Item; Beaumont Claxton with local talent presents 24, 25 The Players; or, A Party by the Name of Johnson, for benefit of Ladies' Benevolent Association and King's Daughters.

TERRELL.—[illegible]'s Opera House (Samuel L. Dey, manager): New house opened to a large business 17 by Joe Cawthorn, supported by an excellent co. in A Fool for Luck. As presented by Joe and his merry [illegible] of artists it was enthusiastically received and applauded by a large and appreciative audience. Mr. Cawthorn had to bring his concertina back numerous times. Annie Buckley made a hit with her new song, "Paradise Alley." House dark week ending 26.

TEXARKANA.—Ghio's Opera House (Harry Ehrlich, manager): Hoyt's A Trip to Chinatown was presented by a very capable co. 19 to good business. The applause indicated that every one enjoyed the performance. In Old Kentucky 23; Devil's Auction 26; Two Colonels 28; White Squadron 30; Louis James Nov. 6.

DALLAS.—Opera House (George Anzy, manager): Hoyt's A Trip to Chinatown with Harry Connor as Welland Strong, made its first appearance here on 14, 15 to big business. The co. is not the original one. Joe Cawthorn in his new play, A Fool for Luck, played to only fair business 18, 19, but really deserved better patronage.

GREENVILLE.—King Opera House (J. O. Teagardon, manager): Joe Cawthorn in A Fool for Luck 16; light business.

HILLSBORO.—Levy Opera House (Shields and Mandenhall, managers): The White Squadron 17; fair business. Barnum and Bailey's Circus and Managerie 17.

CORSICANA.—Merchants' Opera House (Pinkston and Church, managers): White Squadron pleased a large audience 18. Joe Cawthorn 21; Field's Minstrels 22; Lost Paradise 30.

NAVASOTA.—Columbian Opera House (Goodman and Prebles, managers): House dark week ending 19. Jolly Joe Cawthorn and comedy co. 24.

PARIS.—Peterson Theatre (R. Peterson, manager): Hoyt's Trip to Chinatown 18; crowded house; audience well pleased. Charles Vale's Devil's Auction 28.

EL PASO.—Myar's Opera House (A. B. McKie, manager): House dark week ending 18.==Chopin Music Hall (Leitch and Dewey, managers): Ollie Torbett Concert co. 22.

HUNTSVILLE.—Henry Opera House (John Henry, manager): House dark week ending 19.

BOWIE.—Grand Opera House (T. N. Weare, manager): Frank Jones in Country Cousin 19 to crowded house; performance excellent. Dick P. Sutton in Siege of the Alamo.

WAXAHACHIE.—Opera House (W. H. Davenport, manager): Joe Cawthorn, booked for 17, cancelled. Barnum and Bailey Circus 19.

TAYLOR.—Taylor Opera House (Booth and Kimbro, managers): House dark 19-26.

AUSTIN.—Millett's Opera House (Rigsby and Walker, managers): White Squadron 11; fair business. In Old Kentucky 14; packed house. Devil's Auction 16; good businsss. Lost Paradise 19; two performances; good business. Al. G. Field's Minstrels 21; Trilby 22.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (C. S. Burton, manager): The Passing Show 11, 13 to packed houses. The Pay Train 18, 19 to good gallery business.==Grand Opera House (J. B. Rogers, manager): Stock co. in Money and Matches to fair business.==Lyceum Theatre (Elmer Ellsworth and Charles Gates, managers): This house entirely remodeled, with its seating capacity nearly doubled, opened 16 to a packed house. The play of The Old, Old Story was given, and barring a few first night accidents went very smoothly. Ada Dwyer and Charles J. Richman are at the head of the stock co. Anita Bridger, Mr. and Mrs. Dan Kelly, Mortimer Snow, Sidney Wilmer, William Bremer and Lee Jarvis make up a well-balanced co. The house was decorated by the scenic artist, J. S. Anderson, and is very dainty in drab tints with stenciling of lighter shade. The drop-curtain is a work of decorative art, and in a circular passed bears the quotation: "All the world's a stage, and all the men and women merely players." The heating and lighting of the building has been perfected, and a convenient and cosy box office arranged.

OGDEN.—Grand Opera House (Joseph Clark, manager): The Passing Show played to a large audience 16. The Pay Train 17; Jane 21; Trilby Nov. 1.

VERMONT.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Robert Mantell 18, 19; good business. Alexander Salvini in The Three Guardsmen 24; Y. M. C. A. lecture course, "Remini," 25; Minnie Lester 28.

RUTLAND.—Opera House (A. W. Higgins, manager): All the World Against Her 15; very poor house; performance fair. A Thoroughbred 23.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): The Silver King 17 to a fair-sized audience. Trial by Jury, local, for the benefit of hospital fund, 22, netted about $200. A Thoroughbred Nov. 5, Summer Showers 9; A Fair Rebel 14.

BENNINGTON.—Opera House (F. M. Tiffany, lessee and manager): Salvini 24 to very good business. The prices were $1.50, $1, 75c, 50c, 25c. Every one was delighted, and he had a number of curtain calls. The co. was good in every way. Black Crook 28.

VIRGINIA.

RICHMOND, VA.—Academy of Music (Thomas Seith, manager): Cora Van Tassel appeared here 16, 17 in Tennessee's Pardner. The co., which was hopelessly and incredibly incompetent, disbanded and the members left for Cincinnati to reorganize. A Trip to the Rockies was given for the first time in the South 18, 19 before a large audience. There were many spots on the face of the sun, but the co. has been laying off all the week rehearsing, and many of the rough places have been made smooth. The co. includes some splendid talent and a strong and capable chorus. Frederick Warde played his annual engagement in this city 22, 23 presenting The Montebank, The Lion's Mouth and Runnymede. The star, who is very popular in this city, was greeted by very large audiences. Runnymede was not a success. Gilmore's Band gave two excellent concerts on 24. The patronage was indifferently small. A Ride for Life was well received 25, 26. At the theatre the Louise Aydelle co. held the boards 17-20, presenting several plays at popular prices. The representations would be dear at any price, and were but poorly attended. When the organization left town they left the Tuxedo Mandolin Orchestra in the lurch, with nothing but a due bill for $236 on account of back salary. The citizens will give a benefit concert for the orchestra 25 to help them on their homeward way. Mr. Deltioga, of the Frederick Warde co., is lying at the Old Dominion Hospital with a serious attack of malarial fever. Miss Plummer, of the Trip to the Rockies co., met with a serious accident on the steamboat which plies between Baltimore and West Point. She was badly burned upon the face, arms and breast by a lamp which exploded. Miss Plummer is at the West Point Hotel, and her physician says it will be some considerable time before she will be able to rejoin the co.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): Opened only twice since our last letter, but on those occasions to nice attractions and very large houses. Frederick Warde, with a good co., in The Mountebank 21 gave a most pleasing performance to the largest audience of the season. It was very well pleased and gave Mr. Warde numerous curtain calls. The engagement of Gilmore's Band in grand concert 23, under the efficient leadership of Victor Herbert, also drew a packed house and was enthusiastically received. Manhattan Opera co. in A Trip to the Rockies 25; Sol Smith Russell in The Rivals 28; Digby Bell Opera co. in Tar and Tartar Nov. 1, 2; Nellie McHenry in The Bicycle Girl 4; Sadie Whitetoot co. 6; Charles B. Hanford 8, 9.

LYNCHBURG.—Opera House (F. M. Dawson, manager): Corinne 18; large and well-pleased audiences. The Nichols Sisters made a decided hit. A Ride for Life 21; small house.

SUFFOLK.—City Hall Theatre (H. E. Elam manager): Fitz and Webster's A Breezy Time 16 to big business. Rebecca's Triumph, local talent, benefit U. R. K. of P., to S. R. O. Lotus Glee Club 23; Louis Aydelle 25, 26.

STAUNTON.—Opera House (W. L. Oliver, manager): Kitty Rhoades 14-19; packed houses. Corinne 21; immense business; elegant performance. Lizzie Evans Nov. 4; Kate Claxton 14.

ROANOKE.—Academy of music (J. L. Hooper, manager): Kimball Opera co. 19; elegant performance; big house. Gilmore's Band matinee 22; small but well-pleased audience. A Ride for Life 23; small audience. Frederick Warde 24.

PETERSBURG.—Academy of Music: A Ride for Life arrived here 23 late in the evening, but could not appear on account of late arrival of scenery.

DANVILLE.—Academy of Music (Orrin A. Neal, manager): House dark 15-22.

WASHINGTON.

SEATTLE.—Theatre (J. W. Hanna, manager): Our Boys 18, 19, by local talent. The Fast Mail 22, 23.==Cordray's Theatre (W. F. Russell, manager): Spectacular production of Aladdin week of 14; splendid show; good business.==Items: The Tivoli has been opened as a strictly first-class vaudeville house. Charles Pierson is manager, and promises to make his new place a popular resort.—Various representative attractions are booked at Seattle Theatre during season. At present theatrical affairs quiet, but outlook brisk.

TACOMA.—Tacoma Theatre (S. C. Heilig, manager): The Fast Mail 16 to big house. The steamboat scene and explosion should be presented only in inland towns. People who live on the water smile at such attempts at realization. The fast mail train was O. K. The co. had two or three good members, but on the other hand there were two to four poor ones, so the play might be called a draw. However, it was pulled off in pretty good shape.

ELLENBURGH.—Lloyd's Opera House (C. E. Finburg, manager): The Fast Mail 14; good house.==Item: Manager of co. reports good business West ward.

SPOKANE.—Auditorium (Harry C. Hayward manager): Charlotte Tittel opened her season on 17 to a large and appreciative audience in A Woman of the World. Charlisa Ganahl made her debut as an actress on this occasion, and was warmly applauded by her many friends.

WALLA WALLA.—Opera House (H. V. Fuller, manager): The Artist Trio 17.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Powell the magician 18; light business. Two Johns 23; poor business. Colonel Ingersoll Nov. 5; Sowing the Wind 7; White Slave 8; All the Comforts of Home 12.==Grand Opera House (Charles A. Feinler, manager): New York Stars 17-19; great business. Three Guardsmen 21-23 opened to good business; clever co., and well staged and costumed. O'Hooligan's Masquerade 31-Nov. 2; Birds of a Feather 4-6.

MORGANTOWN.—Opera House (M. I. Sonneborn manager): Henry Melnotte in The Struggle for Life 18, 19; good business. Al. G. Field's Darkest America 25; Two Johns 28.==Item: The entire house is already sold for Darkest America.

WISCONSIN.

LA CROSSE.—Theatre (J. Strasilipka, manager): The Guthrie-Moyer Concert co. drew one of the largest and most fashionable houses of the season 16. Denman Thompson's Old Homestead played to good business 18.

PORTAGE.—Opera House (A. H. Carnegie, manager): McEwen, the mind reader, 17-19; good business. Alabama 23.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Charles H. Hopper in The Vale of Avoca 22 did not draw well, but gave the best of satisfaction. The star's singing is very pleasing, and the supporting co. acceptable. Otis Skinner 25, 26.==Item: Mr. Bawles, representing Eddie Foy in Little Robinson Crusoe, was here 22.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): Gustave Frohman's co. in The Wife 19; good house; excellent co.

JANESVILLE.—Myers' Grand Opera House (W. H. Stoddard, manager): Jolly Old Chums to a fair-sized audience 17. Hopper in The Vale of Avoca 23.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Marie Wellsby in repertoire 14-19 at low prices. Business bad, but as good as they deserve. Donnelly and Girard 30.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): A. V. Pearson's stock co. 14-19; business good; performance fair. Alabama 21; good business; performance was above par. Leotta Recitals 24; Barlow Brothers' Minstrels 26; Donnelly and Girard 28.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): The John Stapleton co., under the direction of Gustave Frohman, presented Americans Abroad to a large and appreciative audience 21. Leotta, the premier impersonator, appeared 22 in a benefit for the Lakeside Hospital of this city and drew out a select audience. She is equally good in heavy tragedy and light comedy, and in her statue posing she is the personification of grace.

GREEN BAY.—Opera House (S. Bender, manager) Week of 25 lectures by Professor H. O'Leary.==Turner Hall (J. H. Nevins, manager): On 17 Columbia Opera co. in Said Pasha pleased a fair-sized audience. Madame Rosa De Anna Concert co. to a small audience 22. Nothing booked at either houses for next month.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): The Trocadero Vaudevilles to a good-sized audience 18; fair satisfaction.

MERRILL.—Berard's Opera House (William Conners, manager): House dark week 13-19. Columbia Opera co. 29.

STEVENS POINT.—Grand Opera House (Bosworth and Stumpf, managers): House dark 21-26.

JANESVILLE.—Myron Grand Opera House (William H. Stoddard, manager): Donnelly and Girard in Natural Gas 29. Emily Bancker in Our Flats Nov. 2; Murray and Mack 6.

WYOMING.

CHEYENNE.—Opera House (Friend and Brennan, managers): Dark 14-20. William Trotter in The Globe Trotter 21; Sam Jones 23.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Shore Acres, presented 21 by James A. Herne and co., proved an excellent attraction. The support was exceedingly good, and the company, one and all, were well received. James A. Hearne, Grace Filkins and Little Edith Taliaferro are worthy of special mention. Joseph Murphy 24-26. A. M. Palmer's Trilby co. 28-Nov. 2.==Princess Theatre (Frank Connolly, manager): House dark 21-26. A Doll's House 28-30.==Toronto Opera House (Ambrose J. Small, manager): Eugene O'Rourke, supported by Bettine Gerard opened 21 to a good house. Hoss and Hoss 28-2.==Massey Music Hall (J. E. Suckling manager): A fairly good house greeted the Chicago Marine Band 21. Mr. T. B. Brooke, the conductor, proved himself an excellent leader and had his band under perfect control. The programme included selections both light and classical. Miss Minnie Methot, soprano, and Mr. Anton Pedersen, piccalo soloist, received double encores.==Crystal Theatre (L. L. Young, manager): Me and Him in a boxing bout and Professor Le Roy's Cremation act are the attractions in the lecture hall, while a fair bill is presented in the theatre to good business.

MONTREAL.—Queen's Theatre (Sparrows and Jacobs, managers): Robert Mantell opened to a fair house 21 in The Corsican Brothers. Mr. Mantell gave a picturesque impression of the twins. Edyth Chapman, Errol Dunbar, and Kate Lester are the principals in the support. During the week Monbars, Parhasius, and The Husband will be given. Bancroft 28-Nov. 2.==Academy of Music (Henry Thomas, manager): Julia Stuart opened in A Doll's House 21 to small business. This is to be regretted, as the performance was a most interesting one. Miss Stuart has undoubtedly a bright future before her. Her performance of Nora is deserving of the highest praise. From her first entrance, with her arms full of Christmas presents, to her final good-bye, she never lost her grasp on the character, but brought out all its variety of lights and shades clearly and forcibly. Charles Hagar gave a creditable performance of Helmer, and an excellent piece of work is done by R. O. Meech as Dr. Rank. Amy Thomas and Ed. Houghton also did well, and the play is prettily staged. The engagement is for three nights, 21-23, and Wednesday matinee 25. McGill Vale and Princeton Banjo and Glee Clubs 26; Roberte Concert co. 28; Salvini in repertoire Nov. 2.==Theatre Royal (Sparrow and Jacobs, managers): Hoss and Hoss opened to good business 21. Joseph Convers as the Judge was funny. Jessie Carlisle and Louise Montrose also deserve mention. Webber and Field 28-2.==Opéra Français (Société Français, managers): Norma was produced with Madame Essiani in the title-role 21. It scored an immense success. Mireille was repeated 22. Norma will be again given 24. Carmen will be produced for the first time this season 25 with Madame Beunato as Carmen and M. Barbe as Don José.==Items: During the performance of Wang 18 Al Hart was presented with a gold headed cane by the Theatrical Mechanics Lodge 44, and a badge of the order.—A grand Kirmesse in aid of the Notre Dame Hospital was held in the Drill Hall 14-22. Dancing and tableaux under the direction of Professors [illegible] and McIlwaine, formed an interesting part of the programme.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): Walker Whiteside in Hamlet 18 to large and very enthusiastic audience. The cast was the same as during the recent New York engagement with one exception. Letia Wolstan taking the place of Maida Craigen as Ophelia. The play was well staged, the scenery having been specially painted for the New York production. Mr. Whiteside was well received, and had to respond to several recalls.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Barney Ferguson presented McCarthy's Mishaps to a well-pleased audience; good house. Miss St. George Hussey made a hit with her song, "The Boat That First Brought Me Over." Joe Murphy 30.==Star Theatre (Bessey and Davey, managers): Billy Hall, Baker and Randall; Mona Wynne, J. T. Williams, Charles and Amy, and the Ellsworths. Business good.

GUELPH.—Royal Opera House (Albert Tavernier, manager): Walker Whiteside 16 gave an excellent rendition of Hamlet to a big house at increased prices. Eugene O'Rourke in The Wicklow Postman 28.

CHATHAM.—Grand Opera House (Henry A. Rispin, manager): W. C. Andrews and co. proved very entertaining 15 to good business in My Wife's Friend. Walker Whiteside 19; Merchant of Venice for matinee; poor house. Hamlet in the evening drew a well-satisfied house. The star was well received and the co. is a good one. Old Tennessee cancelled 21; will be here 30. Trilby Nov. 8. Catspaw 6; J. Callahan in Faust 11.

BELLEVILLE.—Carman Opera House (Powers' Brothers, managers): Trilby, translated and adapted by W. V. Ranous (Yeomans, manager); fair house, but lots of room for improvement in different parts. Julia Stuart in A Doll's House 26.==Item: W. W. Powers, of Powers Brothers, has accepted the position as advance agent for Trilby co.

VANCOUVER.—Opera House (O. G. Evan-Thomas, manager): Carter's Fast Mail to a fairly good audience.

HALIFAX.—Academy of Music (H. B. Clarke, lessee and manager): Gilbert Opera co.; fair business. Fifth week opened 21 with Billee Taylor and elegant production of living pictures.

QUEBEC.—Jacques Cartier Hall (Randolph Daly, manager): Harry Lindley opened an indefinite engagement 22; big house.==Item: Messrs. Sewell and Knox of this city have rented the Academy of Music. The first companies booked by the new managers are Robert Mantell 28, 29, and the Madame Roberti Grand Opera co. 31. Lewis Morrison is also booked at the Academy for the latter part of November.

ST. JOHN.—Opera House (A. O. Skinner, manager): Nickerson's Comedy co. in repertoire opened a two weeks' engagement in A Kentucky Home 21 to an audience that tested the capacity of the house, followed by Under the Gaslight and May Blossom 22; Colleen Bawn and A Celebrated Case 23; good average business. Nickerson's Comedy co. Nov. 4-19.

LONDON.—Grand Opera House (A. E. Roote, manager): Walker Whiteside in Hamlet 17; good performance to large and fashionable audience. Barney Ferguson in McCarthy's Mishaps 25; fair attendance. Chicago Marine Band 24. Joseph Murphy in The Kerry Gow 28.==Item: Your compositor made a mistake in setting up my report last week. Manager Roote married Miss Maude Hodgins, not Higgins, as he made it.

OTTAWA.—Grand Opera House (John Ferguson, manager): Julia Stuart, assisted by Charles Hagar, gave an excellent performance of A Doll's House 19; small audience. Wang 21, 22, for the first time presented here, was greeted by crowded houses; S. R. O. at each performance. Frederick Bancroft the magician 25, 26.==Grant's Hall. Grant Brothers, proprietors: Mark Brothers' Comedy co.

LINDSAY.—Academy of Music (Thomas Sadlar manager): Guy Brothers' Minstrels did good business 22; fair performance. Trilby 23 to S. R. O. The performance did not take well as the co. was not very good.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Barney Ferguson in McCarthy's Mishaps 22; fair performance to a top-heavy house. Old Tennessee booked for 24 cancelled engagement. Joseph Murphy in The Kerry Gow 29; Trilby Nov. 6.

SCENES FROM CURRENT PLAYS.

MARGUERITE LÉMON. HOBART SMOCK.

LEONARDO.—Act III.

The Lady Beatrice: *"Father!"*

From a flash-light photograph made especially for The Dramatic Mirror by Joseph Byron.

JEFFERSON AT THE NORMAL COLLEGE.

Joseph Jefferson delivered an address before the Normal College Alumnæ, in the College chapel on Friday afternoon last. The burden of Mr. Jefferson's remarks was the difference between acting and oratory. He illustrated his points with a few amusing anecdotes which brought hearty laughter from his attentive auditors. Mr. Jefferson expressed the opinion that a comedian must speak his lines and act as though he were doing something very serious, in order to be successful. He repeated the conversation between the grave-diggers in Hamlet as an illustration.

The veteran actor was in the best of humor, and felt thoroughly at home with his audience. Toward the end of his address he announced that he would answer any questions which might be put by those present.

Four or five venturesome young women scribbled queries on bits of paper and passed them up. Mr. Jefferson read them one by one, and answered them glibly and quickly. The questions and answers ran about as follows:

"What is your favorite role?"

"Well, I don't know. It is generally the one I don't happen to be acting. When I have been doing Bob Acres for a few weeks, I feel a fondness for Caleb Plummer, and when I grow tired of playing Caleb, I fancy Rip Van Winkle. On the whole, however, I think I prefer Rip."

"What led you to take up Rip Van Winkle?"

"I was spending the Summer at a country place where the air was fresh and the board was cheap, and was looking over Irving's Sketch Book, when I suddenly thought that I had found what I was looking for, a good American character. I was tired of playing in English dramas, and wanted to do something thoroughly American."

"What do you think of New York, Boston, Philadelphia, and Chicago audiences? Where you have found them most appreciative?"

"That's an odd question to ask a man in my profession. I must be diplomatic. I have found equal appreciation of my work in each one of the cities named."

"Do you think Hamlet was mad?"

"I don't know. I've seen a good many mad Hamlets. I am of the impression that Hamlet assumed madness for a purpose."

"Why is not Shakespeare more popular in New York?"

"Shakespeare *is* popular in New York; he is popular everywhere when he is properly presented."

Here Mr. Jefferson launched into a long dissertation on the Bard of Avon, which was highly interesting.

In conclusion, Mr. Jefferson spoke of the Shakespeare-Bacon question, and declared that "although Donnelly has tried to take away our Shakespeare, he has not succeeded in saving his own Bacon."

Mr. Jefferson held a levee after the exercises were finished, and chatted pleasantly with the young women, who seemed to enjoy the experience of talking to a real live actor.

THE DALY-WALRATH MATTER.

Nothing is yet settled in the matter of the Daly-Walrath legal controversy. Miss Walrath does not yet know if she may present Sudermann's play, although the final decision of Judge Barrett is expected any day. Meantime the injunction granted Mr. Daly in Chicago rests in force.

It is now said that Mr. Daly will take time by the forelock and give his version of the play entitled, Birth and Breeding, to Mrs. Potter and Kyrle Bellew.

The Walrath company is virtually disbanded, salaries not having been paid for some weeks. As far as is known, however, none of the company has signed elsewhere, so if a decision favorable to Miss Walrath is handed down, there will be little trouble in getting the people together again.

Said Manager Bailey Avery yesterday: "I cannot conceive why there is all this delay in the handing down of the decision, and my lawyer is as mystified as I am. Of course, we can do nothing as long as the Chicago injunction is not dissolved. No manager will book us for fear of an adverse verdict, which might also render managers liable."

Frederic de Belleville is by no means pleased with the present situation.

"I have received several good offers," he said on Saturday to a Mirror man, "and this uncertainty is most exasperating. I am, to be sure, guaranteed a certain number of weeks, but I have no wish to draw a salary I do not earn. I have told Miss Walrath's manager that I will wait until Monday. If no decision in the matter is reached by then, I shall sign elsewhere."

WHERE IS FREDERICK THOMAS?

Where is Frederick Thomas? This is a query that interests a goodly number of professionals just now.

Frederick Thomas was formerly a dramatic agent in Boston. There he became known as the manager of various cheap companies. Last season he took out the Thomas Opera company, which failed, and the members of the company, it is said, did not get their salaries.

"This season he said he would resume," said one of the people engaged to a Mirror man. "He signed a contract with Marie Decca for a tour in grand opera, the tour to begin on Oct. 28, and on the strength of Miss Decca's name he secured good booking and engaged a company—138 persons in all. Among those engaged were Montegriffo, the tenor; Albert McGuckin, Lucille Saunders, and Fred. Edwards."

That was weeks ago, and now Mr. Thomas, it is affirmed, has disappeared as completely as if the earth had swallowed him up. The artists engaged would like to know where he is.

A NEW STAR.

Kittie Mitchell, recognized as one of the few legitimate soubrettes on the stage, whose methods are original, will venture as a star in the late Kate Castleton's success, Crazy Patch. A strong company has been engaged to support Miss Mitchell, headed by John J. Burke, principal comedian, late of Henderson's American Extravaganza company and remembered favorably in connection with the presentation of Ali Baba during its New York production at the Broadway Theatre.

First-class attractions wanted for Thanksgiving. New Opera House, Torrington, Conn. Wire or write.*.

SAID TO THE MIRROR.

C. H. Truesdell: "Frohman's The New Boy company, with Bert Coote as the star, are doing a wonderful business. He 'stood them up' in St. Louis, and Mr. Coote as well as the entire company are getting some fine press notices. We are off for a two months' Southern trip now with very bright prospects."

Frances Drake: "I see that somebody has informed The Mirror that I was likely to head a new company to play The Silver Lining. Such a proposition was made to me by the proposed new management of that play at Denver, but as the play failed under the combined efforts of Mr. Miner and the author I doubted its second life. I am back in New York, after a visit to my mother in California."

Farrell and May: "The returns to our recent advertisement in The Mirror have been very satisfactory."

J. P. Johnson: "The business Oliver Byron has been doing at the People's Theatre, Philadelphia, with the reconstructed version of Ups and Downs of Life, is phenomenal. In fact, it surpasses that great success, Across the Continent, at the old Arch twenty years ago. On Thursday night the orchestra was pushed so close to the stage they could scarcely use their instruments, hundreds were standing up and many were turned away."

John W. Dunne: "I want to deny most emphatically the report that either the Gladys Wallis company or the Joseph Cawthorne company is in difficulties. I can't imagine how the report rose. There is no truth in it. On the contrary, I am now in New York strengthening my companies."

Charles Barnard: "In justice to Neil Burgess, I want to say publicly that it was Mr. Burgess who invented the mechanical effects in my play, The Year One. He, in fact, devised the mechanism before I wrote a line of the play."

E. H. Kimball: "The Mirror's advertising rates are very reasonable; in fact, they are low for such a valuable medium."

Alice Kauser: "The American dramatist is to have his day at last. From numbers of managers I am receiving requests to supply them with good plays by native authors."

REFLECTIONS.

E. J. Moroney has been engaged te play the Juvenile role of Harry Bellew in the new Irish drama, On Erin's Shores, written by W. J. Moroney.

F. F. Torriani, the baritone, who has successfully conducted many special entertainments in New York, directed a "smoker" for the Fourteenth Separate company in Kingston last Tuesday night. The local press commended the entertainment.

J. G. Ellis, the local manager, telegraphed to The Mirror from Johnstown, Pa., last Friday that The Sphinx played to over $600 there on Tuesday evening.

Jewel Willard has retired from The Burglar company on account of illness.

Will R. Wilson and Herbert Hall Winslow are writing a play in which Willard Lee will star. The first act of the play has been favorably passed upon by Mr. Lee, who will appear as a United States Revenue Officer.

The Enid Mayo company, under the management of Farrell and May, will start on the road on Oct. 31. The company will include Enid Mayo, Ellen Vnckey, Jennie Burleigh, Agnes Murray, Harry Knight, Harold Graham, Harry B. Farrell, William E. Foote, H. E. McKee, G. E. Richardson, John R. May, J. Hallett Gilbert, H. H. Wall and others. Al. J. Burrow will be in advance.

Evelyn Gordon closed with Cora Van Tassel in Tennesee's Pardner, at Richmond, Va., on Oct. 18, and returned to her home in Chicago.

Manager F. W. Stair, of the Grand Opera House, Hamilton, Ont., wants an attraction for Canadian Thanksgiving, Nov. 21, Matinee and night.*.

A. D. Gerber, house manager, informs The Mirror that Blaney's A Baggage Check opened in Albany on Friday night to the capacity of the Leland Opera House, and the company and piece gave perfect satisfaction.

David Miles, formerly with Charles Frohman, is playing prominent character and juvenile roles with Harrison J. Wolfe.

Edward McLaughlin, who last season played a round of character parts with Augustin Daly's company, has been engaged for leading business in support of Harrison J. Wolfe.

The Garrick Dramatic Club of Brooklyn recently performed a play called Forced to the War, at the Town Hall in that city. The parts were taken by S. Van Rooyen, Albert T. Schwartz, Louis Rubenstein, J. Stone Stahl, E. Harris, Aug. Hen, John L. Cahill, Jack Willner, Harry Schram, Ray Welsch, Rosa Fruedenthal, and Julia Minzesheiner.

Harry Clinton Sawyer is treasurer for M. B. Curtis.

Victor Herbert has joined the Frank Daniels' company.

MUSICAL NOTES.

Charles W. Strine, the baritone and newspaper man, who for the past two seasons has been press representative and baritone soloist of Sousa's Band, and who is also the press representative for Ondricek, the Bohemian violinist, has been engaged to replace Hubert Wilke in the new American comic opera, Yetiva. Mr. Strine made his debut with the company in Richmond on Oct. 18.

Ignace Paderewski arrived in New York on Wednesday on the *Teutonic*. His third American tour will open with a concert at Carnegie Hall on Nov. 4.

Fanny Bloomfield-Zeister, the pianist, after an absence in Europe of several years, reappeared in New York at Carnegie Hall last Wednesday night, and is hailed by the musical critics as a great artist.

Rivarde will make his debut at Carnegie Music Hall on Sunday evening, Nov. 17. This will be the first Sunday night concert that Mr. Seidl will conduct this season, and the only one that he will conduct at Carnegie Music Hall. Besides Mr. Seidl and his orchestra, Madame de Vere, soprano, has been engaged to support Rivarde.

CARRIE ROMA.

Carrie Roma, now playing the leading role of the Opera Queen in William Gill's new musical comedy, A Fatted Calf, is meeting with unusual success. The New Orleans *Evening Telegram* recently said that Miss Roma surprised and delighted her friends in that city. "To see Miss Roma, the prima donna, in a musical organization like the Marine Band," said this paper, "and to see her last night one would hardly think she was the same person. Her acting was simply delightful. Her magnificent soprano voice was never in better tone, and that she was the hit of the season goes without saying. The dance with Mr. George Richards in the last act caught the house, and the little lady was encored a half dozen times. Miss Roma is a comparative stranger to New Orleans, but her efforts last night will always receive for her a welcome should she ever come again." The *Picayune* also complimented Miss Roma highly.

Miss Roma's songs, published by the Widiner-Stigler Publishing Company, are meeting with success and prove her a composer of more than ordinary merit.

LETTERS TO THE EDITOR.

THE BACHELOR'S BABY NOT BOOTLE'S BABY.

WASHINGTON, D. C., Oct. 27, 1895.

To the Editor of the Dramatic Mirror:

SIR.—I am very sure you will do me the justice to correct the following statement from a recent edition of THE DRAMATIC MIRROR, wherein is stated: "The play now called A Bachelor's Baby that McKee Rankin has obtained possession of is no other than Kate Claxton's piece, Bootle's Baby, dramatized from John Strange Winter's once popular novel of English Garrison life."

Allow me to state that I am the author and owner of The Bachelor's Baby, for the production of which Sidney Drew has a limited contract. When I read the charming English story of "Bottle's Baby" The Bachelor's Baby was one year old, toddling around in book form, a copy of which I take great pleasure in sending you, and you will readily discern that the infants are dissimilar that not even THE MIRROR can turn them into twins.

For further information about The Bachelor's Baby I gratefully refer you to the issue of THE DRAMATIC MIRROR of Sept. 28, when your Washington correspondent evidently attended the christening of the baby here and gave evidence that it was American born, and legally named The Bachelor's Baby.

Respectfully yours, COYNE FLETCHER.

THE ARTISTS' OWN IDEA.

GRAND OPERA HOUSE, PHILADELPHIA, Oct 25, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Our attention has several times been unpleasantly called to an article published in the Chicago *Chronicle* of June 1, in which George Bowles stated that the idea for "the Fairy Forest of Phosphorescent Fungi" in Off the Earth was obtained from a newspaper picture drawn by W. W. Denslow, which he (Mr. Bowles) clipped out and gave to us.

Such, however, is not the case, as we never received from Mr. Bowles or anybody the cut referred to, or have we any knowledge that such a cut ever existed.

The facts of the case are: John D. Gilbert, the author of the piece, desired some light effect introduced into a forest scene, though he had nothing practical to suggest as to its character. With this end in view we evolved and submitted to the author the scene referred to, which Mr. Bowles states "was a big hit."

The article in the *Chronicle* questions our veracity, which we know, through our always very pleasant relations with Mr. Bowles, that gentleman would not intentionally do, and we are positive that on reflection he will bear us out in our statement that the conception of the scene, alliterative title and all, was entirely original with us.

Yours truly, GATES AND MORANGE.

A CARD FROM LILLIAN WALRATH.

NEW YORK, Oct. 26, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Will you be kind enough to give publicity to a statement of certain facts which compel me, although legally entitled to play my play of Honour, which made a favorable impression when recently produced, to appeal through the press for a little sympathy in my behalf from those interested in a just cause?

I engaged a good company and carefully presented a play, about which there was a doubt as to copyright. Mr Daly (a powerful manager) has gone further than trying to establish his imagined rights: he has harrassed and persecuted me to such an extent since a verdict was given in my favor that the signing of the discharge has been delayed, and it seems will be delayed indefinitely, although Judge Barrett has declared that nothing can alter his decision. But I am forced in this uncertain state of affairs to declare that I shall make no further attempts to continue the tour until my play is beyond all question mine to use unmolested.

Mr. Daly can play it, but it seems I cannot; so I am now ready to compromise with all who are under contract to me, and shall resume my management only when I see a clear field either for the piece in question or one of the many others I have had offered me by prominent authors. But I hold Mr. Daly responsible for my losses and shall devote my time to testing the case.

Yours obediently, LILLIAN WALRATH.

CHRISTOPHER, JR.—A. E. LANCASTER'S REPLY.

NEW YORK, Oct. 21, 1895.

To the Editor of The Dramatic Mirror:

SIR.—If Daniel Frohman said, respecting Mrs. Ryley and Christopher, Jr., "The story, plot, character and language are quite entirely hers," I will not go so far as to claim that he states what he knows to be false, but I will go so far as to claim that he states what he has no reason for not knowing to be grossly inaccurate. When, after making a new thing of the last act, I handed it to him, he asked me whether I could not invent still further complications. I did so. The results figure in the last act, and did not figure in Mrs. Ryley's. If Mr. Frohman is certain that everything is "quite entirely" hers, will he explain why he promised me (Oct. 9) that my name should figure on the programmes, adding that Mrs. Ryley had no jurisdiction in the matter, but would have to acquiesce in the "managerial dictum"? And will he explain why, when I called on him again on Oct. 16, at his own request, he was very anxious that I should accept a cheque, "to ease his conscience," as he expressed it? I imputed to him only the motive, he avowed, but I declined the cheque. Had I accepted it I should have deemed my silence purchased.

What does Charles Frohman's assertion that he does not even know me "by sight" have to do with the matter? I might have written many more plays than I have without Charles Frohman knowing me "by sight." But inasmuch as he had met and conversed with me, well knowing it to be I, he must either be purblind or have a cataract growing over the optic of memory. If the play as it left my hands was a "dire failure" in Wilkesbarre I am sorry for it; but, be this as it may, Daniel Frohman told me that the Wilkesbarre papers greeted it as a success.

Mrs. Ryley says: "The play, as it now stands, is mine, with the exception of one or two insignificant little points, which really amount to nothing." If so, then why, when the play was being rehearsed at the Empire, did Mrs. Ryley say, when the last act was reached, "I know nothing about the last act?" This is what Daniel Frohman assured me Mrs. Ryley said. Yet, if the "story, plot, characters and language are quite entirely hers," she ought to have known *all* about it. Besides, in speaking to a *Sun* representative, the lady said: "I helped to produce the piece in its present form under the impression that the changes in the last act had been put in by the stage manager." Here, then, is an admission that changes were made. I take the liberty of adding that they were very radical. Nevertheless, the lady remarks: "I did not know until then" (last week) "that anyone had added a line to my play, or that it had undergone any change whatsoever." Yet, in a preceding paragraph, she affirms, "I noticed a few little changes then" (referring to September, 1894). Again, Mrs. Ryley inaccurately asserts that I put in no claim till after the "house-full" sign was displayed. On the contrary, I wrote it Oct. 9, immediately after seeing the play; and had it been proved that the play had failed by reason of the last act, as it then was, I should have been justified in claiming responsibility for the failure. Respectfully, A. E. LANCASTER.

PRAISE THE PROPRIETOR.

RICHMOND, Va., Oct. 21, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In order to contradict the numerous untruthful stories now being circulated to the detriment of the projector of this enterprise by direct beneficiaries of his liberality, the undersigned members of A Trip to the Rockies company beg to state, that it having been found that the manager was grossly incompetent, and that a principal who was forced upon the company by this manager was altogeather incapable of interpreting the part assigned, it was deemed necessary to temporarily close the season at the end of our Baltimore engagement, for reorganization and rehearsals.

When this conclusion was reached, all salaries as well as all *just* claims were fully and promptly paid. Those members of the company who wished to sever their connection, had their fares paid to New York, while those who decided to remain with the company had all expenses paid during the period of reorganization, a period greatly prolonged by the s upid, unreasoning action of an important member of the cast, who fancying that someone was seeking to gain what he considered an undue personal advantage, a suspicion without the least foundation, became the agent of a creditor, by the institution of legal proceedings for the collection of that creditor's claim, without giving the proprietor an opportunity to so adjust business matters as to take care of said claim, which he surely would have done as his action in every other financial obligation has clearly proven.

The company has again taken the road under the title of the Manhattan Opera company, producing the same opera and, we hope, for a prosperous season, and we consider it but simple justice to the proprietor, who has treated us all with the broadest liberality, to give to the above facts the wide circulation which their publication in THE MIRROR will insure.

Respectfully yours,

ROBERT FRASER,	R. E. GRAHAM,
CHARLES KIRKE,	CELIA ELLIS,
T. LEONARD WALKER,	LILLA LINDEN,
GEORGE E. MUZZEY,	H. W. FRIELMAN,
J. R. HUBBARD,	RALPH ROVER,
EMMA LYSTER,	GRACE SPENCER,
EDSIE LEICHTER,	MABEL MERIDITH,
GUSSIE BENZ,	LOTTIE ESPIE,
MAUDE SELBY,	N. R. LIPPINCOTT,
BESSIE CARRS,	ETTA STORMS,
EDITH LEES,	MARION WEBSTER,
NADINE MORALES,	H. L. CONLEY,
O. W. RISLEY,	ALBERT C. CAMPBELL,
ALBERT A. WEIDMER,	ARCHIE J. S. GILLIES,
HARRY TAPPER	W. A. REYNOLDS,
NELLIE PLUMER.	

A PERTINENT QUESTION.

NEW YORK, Oct. 26, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I would like to ask through the columns of your paper, and assure you there are thousands of women throughout the country to-day who are as curious as the writer to know: "For what purpose was the Professional Women's League founded or intended?"

I understood it was a sort of sisterhood, composed of New York's most talented and progressive women, banded together in a common cause; namely, the helping onward and upward of female aspirants to dramatic distinction in every field of the art because of the odds against them.

But I fail to see anything extraordinary it has yet accomplished, or any benefits that have accrued to anybody unless it be the fashionably-dressed, ennuied women who go there to kill time; and although the breezy speaker may never fail to entertain, yet one cannot help wondering if, like the great luminaries of Sorosis, whose mission on earth is to shine, their intention is to continue to air their superior knowledge and new-tangled ideas for the entertainment of the few or to take up more helpful subjects for the benefit of the many?

For instance "The Female Dramatist and Her Chances as against Those of the Male Monopolist," would be a capital subject, finishing up with an inspirational appeal to the women of the stage, and all lovers of true dramatic art, for their talented but helpless sister who would never prostitute art for gold or make a trade of it as the penny play-tinker of to-day does, who can write a play to order while you wait. And in time—who can tell?—it might evolve a truly great dramatist from among their coterie of clever writers.

There are also some distinguished teachers in the P. W. L., many of whom served long apprenticeships on the stage, and who can walk all around some directors of "Schools of Acting" that I know, but it has not yet given us an "American Academy of Dramatic Art," or even a promising novice to the stage; yet it is a well-known fact that said directors can turn out actors, male or female, by the dozen at so many gold nuggets a head.

And, by the way, I'm dying to know (I am awfully curious) why it was a clubhouse that was rented instead of a theatre where a "School of Expression and Acting" might be founded *à la* Théâtre Français, that would not only have proved a moneymaking enterprise, but opened the eyes of the men (bless their big heads grown bald before their time with weight of self opinion!) to the fact that women had equal ability to manage, direct, call down, bluff, write, organize—anything but form syndicates to control every theatrical circuit from the Atlantic to the Pacific like any Gould or Carnegie or Pullman.

And talking of syndicates reminds me that I am wandering from the point at issue. "For what purpose was the Professional Women's League founded or intended?" Now, here is a glorious opportunity for them to distinguish themselves, and prove to the public that they, in their own territory, can fight trickery, corruption and greed of gold, as successfully as their political sisters, and deal those managerial magnates such another blow as the political women dealt the magnates of Tammany Hall.

The good taste and judgment of this syndicate in their selection of writers is also worthy of comment. They have already sent an appeal to England for a melodrama, Nym Crinkle and Edward Rose being dead; and burlesque writers have been engaged to furnish a musical comedy because the authors of A Gilded Fool and Rob Roy are no good, and Madeleine Lucette and Emma Steiner are only women and "don't count."

You see, we have railroad kings, and coal kings, and iron kings, and several other kinds of kings, but there have been no theatrical kings so far; and who can doubt but their object, like that of the other crownless monarchs, is to reduce the living expenses of the actor, playwright, and even supernumery to the starvation wages of the skilled mechanic and day laborer, unless the breezy, brainy women of the P. W. L. raise their voices against it, as their political sisters did, and warn the dreamy-eyed classicals of the danger that threatens them and the advancement of their dearly loved art; rouse them to a sense of their duty as citizens who would find it to their advantage to study politics as well as blank verse, and learn that it takes syndicates to evolve coal kings while a single-handed politician will remain a Miner.

FIONUALA.

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TELEGRAPHIC NEWS

CHICAGO.

Delightful Weather and Good Attractions form the Combination—Hall's Breezy Chat.

[*Special to The Mirror.*]

CHICAGO, Oct. 28.

Delightful weather and good shows form a combination which has successfully appealed to the none too plethoric wallets of local playgoers during the past week, and business has been very satisfactory to all concerned in the box office results. The phenomenal business of Too Much Johnson has continued unabated at Hooley's, where the house has been filled nightly by laughter loving people who enjoy the semi serious absurdities of Mr Gillette and his associates. This is the last week of the play, and it had the usual big house to night. It is to be followed by Little Christopher.

The Forty Club had its October dinner last Friday evening at the Wellington, and there was the usual jovial crowd and good time. The club guests were William Gillette, Ralph Delmore, George W. Wilson, John Morgan, Charles Ross; John E. McWade, Augustus Cook, Pianist Godowsky, Williams of the Alibi Club, Louis Aldrich and others.

Let me tell you about Gillette: He sat at my right during the dinner and chatted pleasantly on all topics, and just before he left he said: "I should very much like to meet your namesake, who corresponds for THE DRAMATIC MIRROR here." I told him that I was the man and he looked surprised—for the first time in his immovable life, I believe. Well, such is life!

The advent of Minnie Maddern Fiske made a dramatic stir at the Schiller to night, where she made a decided hit in Daudet's Queen of Liars. She will devote one night to Ibsen's Doll's House, and will surely "Turn 'em away" at the Schiller. Her company is an excellent organization.

Some time ago Burr Robbins, the circus man, secured the indictment by the grand jury here of John B. Jeffery on a charge of perjury, in connection with an alleged promissory note. After a bitterly fought trial just concluded, the jury retired and vindicated good old John on the first ballot, unanimously, after an absence from the court room of but eight minutes. All of which will be gratifying news to the genial Jeffery's host of friends in "de perfesh."

George Wilson is as good as, if not better than Den Thompson in The Old Homestead, and the company is an excellent one, which doubtless accounts for the big houses at McVicker's, where the popular play is doing well. This is its last week

Lillian Russell, heralded by a stunning lithograph of herself in a street costume, arrived yesterday and had a royal welcome at the Columbia to-night in Tzigane, as did that splendid artist Fred. Hoff, the best singer and actor ever in her support. Next week she will revive La Perichole.

Frank Daniels has made a big hit at the Grand in The Wizard of the Nile. It is a tuneful opera, and LaShelle and Clark have rounded up many pretty girls of an age unusual in these comic opera days. This is Daniels' last week.

Manager Dunne was here early last week and signed John McWade and Lillie Laurel to join Joe Cawthorne on the Southern trip at Fort Worth. The company goes to the coast and then works East to New York. Mr. Dunne expects a better business.

At the Chicago Opera House last night The Merry World returned and was greeted with a fine house. The show has been greatly improved since its last visit, and it is now a bright entertainment.

Theodore Thomas began his series of weekly concerts Saturday at the Auditorium. The subscription sale for the season is immense.

Joseph T. Kilgour, of the Katie Putnam company, finds time in Birmingham, Ala., to send one—a new one—Selby Tabsfield with The Green Goods Man. Accent on the "tabs" this season, I suppose, and sell out the field.

Lew Dockstader has made such a hit at the Hopkins' South Side house as Grover, in "white face," that he heads the bill another week. He uses a Gray Gables library set, makes an entrance with a jug and fishpole, and works his clever "gags" by ticker, telephone and letter.

With a fountain pen that always works and a book of receipts always in an outer pocket, that royal good fellow Louis Aldrich was here last week gaining recruits by the hundred for that splendid organization, the Actors' Fund. I saw Will Davis and Kathryn Kidder down for $50 each and a host of others for smaller amounts.

Darkest Russia had a great big house last night over at the Haymarket, and at the Lincoln The Three Guardsmen filled the theatre afternoon and evening yesterday.

Steve Brodie opened to the capacity of the Academy of Music yesterday afternoon and turned people away at night. Up at the Alhambra The White Rat repeated the wonderful business that is being done lately at these two Jacobs houses. It is unprecedented. During the last nine weeks there has been but one Academy Sunday less than $1,250 and Rush City opened there to $1,300, while Brodie took over $1,800 at the Alhambra. The business with Jacobs is fully fifty per cent. better than last year all around.

Pawn Ticket 210 opened well at Havlin's yesterday afternoon and evening.

The Second Regiment Band gave a well-patronized concert at the Chicago Opera House yesterday afternoon.

Town Topics goes to the Haymarket next week.

"A flutter of wings of beauty among the groves of glee" is what Sam Jack calls the City Club show. Charles McGeachy, of "the great white cloud of success," please write.

It is said that Gillette smokes thirteen cigars in Too Much Johnson at every performance. If his property man was a police court attorney he would die in the first act. "BIFF" HALL.

CLEVELAND.

Herne in Shore Acres, Bonnie Scotland, A Bowery Girl, and Other Offerings.

[*Special to The Mirror.*]

CLEVELAND, Oct. 28.

James A. Herne in Shore Acres is the week's attraction at the Euclid Avenue Opera House, and a big audience is in attendance to-night. Next week, The Merry World.

Bonnie Scotland, with Selma Herman in the leading role, drew a crowded house at the Lyceum Theatre, where it remains the week. It will be followed by All the Comforts of Home the first half of next week.

The Cleveland Theatre, with A Bowery Girl, is filled to-night. Next week, The Black Crook.

The Big Sensation "double show" Burlesque company, was welcomed to the Star Theatre this afternoon and evening by two immense houses, and remains all week, followed by Washburn Sisters Operatic Burlesque company.

Mlle. Melba and her Operatic Concert company, gave the most artistic concert ever heard in this City last Wednesday evening and Music Hall.

The Illustrated *Greater Cleveland*, published by James S. Cocket, formerly manager of the Star Theatre, has changed from a Saturday to Sunday edition. It is the recognized local authority on stage doings.

Lillian Russell on her bicycle was one of the sights on Euclid Avenue during her three days' stay here.

The special theatre trains run by the Lake Shore Railway under the direction of "Morty" Gaul have brought large numbers of rural theatre patrons the past week.

To-morrow night the Lyceum Theatre will be crowded by Scotchmen, members of the Clan Grant, who will attend in a body, accompanied by their wifes. WILLIAM CRANSTON.

BOSTON.

Ada Rehan's Successful Return—A Social Highwayman's Hit—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Oct. 28.

Ada Rehan's return to Boston was the feature of the night, and the fashionable throng which had been attending the Irving performances returned to the Hollis Street, which was crowded to the doors, and at advanced prices, too. It was a noticeable feature of the engagement that the support was much stronger than that which Miss Rehan had last year, and James Lewis and the others who came in a company by themselves now appear with Miss Rehan, which is, of course, a great improvement. The Railroad of Love was the bill to-night, and Twelfth Night, Taming of the Shrew, and The School for Scandal will be given later in the week, with a special feature in the revival of A Midsummer Night's Dream, which has not been seen here since 1850. The Lyceum company follows.

The first appearance of the Hollands as stars in Boston attracted a large audience to the Tremont this evening, and there was special local interest in the performance from the fact that the author of the novel from which the play was made is a Bostonian. That the piece scored a decided hit would be putting it mildly, and the credit must be about evenly divided between players and play.

A change in opera goes on at the Castle Square this week, and The Chimes of Normandy is replaced by Billee Taylor, which has not received an adequate production here for years. The company is now in splendid working condition, and each revival of light opera is beautifully done. So good are the performances of comic opera that I hope there is no truth in the rumor that Carmen is to be revived soon.

Humanity has more than renewed its success of last season, and people were turned away from the Columbia every night last week. This was partly due to the strength of the piece and partly to the great personal popularity of Joseph Grismer and Phoebe Davies in Boston.

This is the last week of the engagement of In Sight of St. Paul's at the Bowdoin Square, and the success will be taken to New York, while Northern Lights is produced in its stead here. Sadie Martinot had been engaged to replace Sydney Armstrong, and was to have appeared the last part of this week here, but the arrangement has been cancelled, and she will not join the company. It is understood that she appeared at rehearsal and objected to receiving advice from Emily Rigl about the method of playing her part, and when she was not sustained she resigned. Miss Martinot's withdrawal will make it possible for her to make a tour of New England under the management of Charles H. Thayer. She will appear in comediettas, supported by a good company.

The Fatal Card still continues to do a big business at the Museum, but the termination of its run is in sight. Two weeks after this are allotted to it, and then Boston can see if it can get too much of Too Much Johnson.

Sydney Drew and all the favorites of his company have been doing very well at the Park with Coyne Fletcher's The Bachelor's Baby. The critics expected to find the piece Bootle's Baby revamped, but in this they were disappointed. With great unanimity they have spoken of Miss Fletcher as "him." This is the last week of the engagement.

Burmah is in its ninth week at the Boston, and will continue there for some time to come. Special excursions on the railroads are bringing in many country people, who consider a trip to Burmah as great as a journey around the world.

Nathan B Goodnow has decided upon the future of the Grand Opera House. A number of managers have been anxious to lease the house, but Mr. Goodnow decided to open it under his own supervision as soon as the improvements in the interior have been carried out. He has engaged George W. Magee, for four seasons business manager for Alexander Salvini, to fill the position of manager, and he will select a strong stock company for the production of comedies, dramas and melodramas. Mr. Magee has gone on to New York to complete the arrangements for the company and the house will undoubtedly be open to the public again within the next two or three weeks.

The Cadets have begun their preparations for their coming extravaganza production at the Tremont next February and a meeting is to be held on Friday to make plans. The piece will be The Strange Adventures of Jack and the Beanstalk, by R. A. Barnet, who will find a new composer in Mr. A. B. Sloan of Baltimore, the composer for the Paint and Powder Club of that city. He was in Boston last week to consult with Mr. Barnet and his music delighted all the cadets. C. H. Rollins will be chairman of the committee on theatricals and all the other favorites of the amateur cast will be present this year with the exception of George P. Davis, who has moved to the Western part of the State and whose place as soubrette will be almost impossible to fill. The chorus will be larger than ever.

The Watch and Ward Society is on the warpath again and two tobacconists were fined $30 each for giving away pictures of Martha Tremler and Eileen Karl. And now the people wonder if the society proposes to raid the regular dealers in photographs.

Irene Murphy has left Boston for St. Louis to begin her season with the St. Louis Opera company.

Mr. and Mrs. Guy Currier (Marie Burress) have been visiting her parents during the past week. Mrs. Currier is a close friend of Mrs. Loveday of London, and has been her guest at several of the Irving performances of which Mr. Loveday is the stage manager.

Mrs. Alfred Brooks Frye (Emma Sheridan) had an informal at home yesterday, and Mrs. Almyr Wilder Cooper (Isabelle Evesson) had a reception last evening.

Bartley McCullum has been engaged as stage manager by Charles F. Atkinson and William Calder.

Lotta Bradford has obtained the rights to The Footpad, and she will give it at the Dudley Street Opera House on Nov. 19.

In Little Red Riding Hood, the holiday pantomime at the Bowdoin Square, the principal scene will be Toyland.

Eugene Tompkins is considering the question of transferring The Sporting Duchess from the New York Academy of Music to the Boston. It will be seen here this Winter, but not until after the holidays.

Cissy Fitzgerald comes next week.

Lisle Leigh has been engaged for the leading part in Northern Lights at the Bowdoin Square.

There are hosts of congratulatory messages left at the Hollis Street just now for Joseph F. Wagner, the treasurer of that house, whose marriage to Nellie Goddard was announced last week. Vincent Featherston declares that there is still one bachelor left at that house.

A tremendous audience attended Henry Irving's last performance at the Tremont on Saturday night. The feature of the quadruple bill was the performance of Journey's End in Lovers Meeting, in which Ellen Terry made a success.

Charles S. Abbe, once a popular member of the Museum stock company, is in the continuous variety bill at Keith's this week.

Victory Bateman, of the Burmah company, has entirely recovered from her serious illness.

Belle Stokes has been specially engaged to play Mrs. Darcy in The Bachelor's Baby during the final week at the Park.

Helen Dayne is a new engagement for Rory of the Hill.

The exhibition of the startling painting, "Nana," is attracting much attention here just at present.

So is the Crystal Maze.

Philip Hale remarks "Olga Nethersole's name is now Denise. Absit omen!"

George Everett's body was brought to Boston for burial. For many years Mr. Everett was a prominent resident of Roxbury, conducting a business on Dudley Street. He was widely known in theatrical and sporting circles, at one time being connected with John Stetson in his School Street business. He was also manager and backer for many a theatrical enterprise. He gave entertainments, in which he exposed the methods of "fake" mediums.

A long and varied programme was given at the Hollis Street Theatre on Thursday for the benefit of the Massachusetts General Hospital and the McLean Asylum. Henry Irving and all the other leading actors playing in Boston appeared, and the house was crowded.

Alfred Hennequin lectured on "The Drama of the Future" in Steinert Hall last week.

Mrs. James Wilson, of The Burmah company, lost a valuable diamond pin a few evenings ago.

In the Suffolk County Insolvency Court Robert F. Babson was appointed as assignee of Philip A. Shea.

The Harvard French Club has decided to give Le Malade Imaginaire this Winter with an introductory ballet.

Fannie Ott, a sister of Joe Ott and Theresa Vaughn, was married on Saturday at her parents' home in Chelsea to Wilbur M. Davis.

Isabelle Evesson plans to return to the stage this season, and she may join the new company at the Grand Opera House.

The contest over the will of Francis B. Hayes has interested theatrical people greatly for he was a patron of the stage, and frequently invited actors playing here to be his guests at Lexington. In the testimony it was brought out that he once wrote a play which Roland Reed considered for production. W. T. W. Ball, the critic, was asked if he read it, and he replied, "Heaven help me, I did."

Apropos of the hearing it is said that Hayes became quite friendly with a well-known operatic star, who visits Boston about every season. He admired her stage work and sent her several floral offerings which were passed up over the footlights. One day he received a missive from the recipient of the petaled sweets in which she advised the giver not to be so free with gifts so transitory. Something more lasting would suit the receiver better. The following night at the theatre the singer was presented with a handsome Bible, beautifully bound with ivory boards, inlaid with pearl. As the story goes, the volume was not returned, but speaking relations between the donor and receiver ceased from that moment. JAY BENTON.

CINCINNATI.

William H. Crane, the Tavary Opera Company, and Other Attractions—A Truce Declared.

[*Special to The Mirror.*]

CINCINNATI, Oct. 21.

William H. Crane brings to the Walnut this week His Wife's Father, with the original company. The house this evening was an immense one and Crane will do exceptionally heavy business here. Saturday night he will put on The Senator. Underlined is Madame Sans-Gêne.

The Grand has the Tavary Opera company, Tavary, Dorre, Lichter, Tomlina, Guille, Michelena, Clark and Stevens. They produce a repertoire of nine different operas, opening to night in Cavalleria Rusticana and Lucia di Lammermoor. Julia Marlowe Taber and Robert Taber come next week.

The Broadway comedians continue the succession of packed houses at the Fountain Square in the amusing farce-comedy entitled Town Topics. Wood and Shephard and the three Merrilles Sisters head the list of performers.

Bartley Campbell's The White Slave is at Robinson's drawing crowds. The company is controlled by the sons of the famous American dramatist.

The Bavarian Peasant company are appearing at the Pike at popular prices. They opened last night in the melodrama of Hans Neuert Almenrausch and Edelweiss. The bill is changed nightly.

Heuck's had two big audiences on Sunday for The Cotton King.

Great interest was aroused last week by the presentation at Freeman's of The Three Guardsmen. The leading lady, Mate Louise Stevens, made a hit. The stock company is making a decided impression. In the vaudeville department this week are Amelia Glover, Montgomery Irving, William Jerome, George E. Austin, and Dean and Jones.

Digby Bell was greatly handicapped in the presentation of his opera, Nancy Lee, the early part of last week by the absence in Boston of David Lythgoe, who sings the role of Edmund Lee. Mr. Lythgoe left suddenly Monday night at the conclusion of the first act in order to attend his sister's wedding. His part was assumed at a moment's notice by C. H. Bonner, who acquitted himself creditably, but the opera had to be cut. The authors of the opera rewrote and reconstructed much of Nancy Lee during the week, and its present form is an improvement upon the original version.

A way was found to deal with ticket speculators last week. Manager Anderson discovered a man hawking tickets about the Fountain Square and had him arrested under an old city ordinance forbidding the sale of reserved seat tickets after a performance has commenced.

SPECIAL NOTICE.

Tuesday, November 4, being a holiday, next week's Dramatic Mirror will be published on Monday, a day earlier than usual. The advertising pages will close on Saturday afternoon.

The man was subsequently fined $5 and costs in the Squre's Court. Notice of appeal was given.

Some costumes worn by Elita Proctor Otis in The Crust of Society, that had been seized on attachment last Spring, were sold by a constable last week. The sale attracted a number of curiosity seekers, but the bids were very small.

Cornelius Vanderbilt, Chauncey M. Depew, and J. D. Layng, enjoyed The Milk White Flag from a box in the Grand last Thursday night.

The American Girl company stranded here.

A truce is on between the Robinsons and Scott and Cummings. Scott gave bond that he would not molest the Robinsons or their collector, and the other matters are in the hands of the court for adjustment. WILLIAM SAMPSON.

PHILADELPHIA.

A Mysterious Theatrical Enterprise—The Grand Opera Season—Current Attractions.

[*Special to The Mirror.*]

PHILADELPHIA, Oct. 28.

The coming season of grand opera by the Heinrich company at the Academy of Music is an event of great importance to society, and has been fostered by wealthy and fashionable citizens with a guaranty fund that insures a brilliant success. Forty-six new boxes, with the names of its owner on each, is a novelty, and this is the first time in many years that the Philadelphia Four Hundred could see and be on exhibition for so long a season—forty evening performances, ten matinees and eight symphony concerts So far tickets have only been sold for the season, and the demand has been very large. The opening night will present Sigurd, never yet given in this country; the entire cast new, except Minnie Tracey. On Nov 14 Emma Nevada will make her debut in The Barber of Seville, supported by Del Puente

The Melba operatic concert at the Academy on Oct. 26 was a success. The immense building was crowded, in this respect equalling any of the Patti concerts.

Ada Rehan, supported by the Daly company, played a brilliant engagement at the Chestnut Street Opera House last week. The box office returns for Saturday matinee and evening were $4,080. The re-uniting of the two companies is the cause of the immense business.

The Sphinx, with the original cast, opened to-night for a two weeks' stay at the Chestnut Street Opera House to a big audience. Edwin Stevens and Marie Millard won the honors. The music is bright and pleasing and the plot full of life and novelty. Nat Goodwin will follow on Nov. 4, and Richard Mansfield on Nov. 25, each for two weeks.

The Boston Symphony Orchestra will give five concerts at the Academy on Nov. 11, Dec. 16, Jan. 20, Feb. 24, and March 23.

The Whitney Opera company, with Rob Roy, has made a great hit at the Chestnut Street Theatre. To-night they begin their fourth week, Reginald DeKoven introducing a new beautiful song for the baritone and a new finale to the third act. The 250th performance of Rob Roy on Nov. 4 will be celebrated with souvenirs. The Masqueraders will follow on Nov. 18.

Princess Bonnie returns to the Park Theatre to-night for a two weeks' engagement. The event was the signal for a display of flowers, applause and a packed house. Hilda Clark presents a beautiful Bonnie and with the favorites Jennie Goldthwaite, Fred. Lennox, Will M. Armstrong and Joseph Greensfelder a strong cast. Joseph Hart in A Gay Old Boy will follow Nov. 11, May Irwin Nov. 18 and The Girl I Left Behind Me Nov. 25.

Mrs. Potter and Mr. Bellew will begin their two weeks' term at the Broad Street Theatre on Nov. 4, to be followed by Della Fox and Julia Marlowe Taber, each for two weeks. Francis Wilson will open on Dec. 16 for four weeks.

Robert Hilliard in Lost—24 Hours, and The Littlest Girl, is at the Walnut Street Theatre with a good company and a bright three-act comedy. Roland Reed in The Politician will follow on Nov. 4

Henry Irving has been tendered a reception by the members of the Philadelphia Art Club for Jan. 2, at which time he will be playing in this city.

The Girard Avenue Theatre, with Sweet Lavender, is doing a good business. The production reflects credit on the management. On Nov. 4 Mamie Gilroy will be in her element as the feature in the comedy drama, Miss Dixie, formerly the property of the late Patti Rosa. On Nov. 11. Manager George Holland will make his first appearance this season in The Twins.

Paderewski and Damrosch's Symphony Orchestra will be at the Academy on Nov. 6. Paderewski's piano recital, matinee, Nov. 13.

Black America will return to the Grand Opera House on Nov. 4 for a limited engagement.

Joseph Callahan's electrical and spectacular production of Faust opened to-night at the People's Theatre, meeting with a good reception. The company is capable and large, including a quartette of soloists, and the production is very creditable. The Tornado will follow on Nov. 4; Bowery Girl 11; Coon Hollow 18; A Trip to Chinatown 25.

Mrs. John A. Forepaugh is making the theatre bearing her name one of the most popular standard places of amusement in this city, the two performances daily a feature and always well patronized. The World Against Her is the programme for the week, with Agnes Wallace Villa as Madge Carlton, supported by an excellent company. Two Nights in Rome, with George Learock, Martha Ford and stock is announced for week of Nov. 4.

The Land of the Living opened to-night at the National Theatre to good business. George W. Monroe in A Happy Little Home will follow on Nov. 4.

The Philadelphia Elks' benefit at the Chestnut Street Opera House on Nov. 8 will present a strong array of talent. Mrs. Potter and company, Roland Reed, the Sphinx company, and special acts from all the vaudeville companies playing in the city are promised.

May Smith Robbins, a clever actress, is this week at the Standard Theatre with the musical comedy-drama, Little Trixie, in which the supporting company introduce new and taking specialty acts. A Money Order will come on Nov. 4, Peck's Bad Boy 11, Derby Mascot 18.

Zero, a spectacular production of Julius Oppenheimer, is booked at the Lyceum Theatre for next week.

William Brady's Old Glory was originally

booked for the National Theatre for next week, which time will now be filled by George W. Monroe.

Carncross' Opera House has a musical interlude, A Trip Through the South; a burlesque on football, Pennsy vs. Tigers; the Morellos, and the operetta, The Stars of a Night, as features.

Bill Nye and Bert Poole will entertain at the Academy of Music on Wednesday.

The Bijou Theatre on Nov. 4 will celebrate the sixth anniversary of its opening. Manager B. F. Keith, E. F. Albee and P. F. Nash can truly be proud of their success in this city. It is said their profit in this house last season was over $50,000.

The Kensington Theatre this week presents the Henry Burlesquers in Rob Roy, introducing variety acts. Two Old Cronies next week.

The Thursday afternoon concerts at the Academy of Fine Arts will be resumed Oct. 31, under the direction of Charles M. Schmitz and a picked orchestra.

I have just heard from Manager William J. Gilmore, who is still at the Sanitarium, Atlantic City He has improved so rapidly that he now requires neither doctor nor nurse, but needs strength preparatory to returning to his many business cares.

Managers Nixon and Zimmerman are about entering into a momentous enterprise in connection with a trio of New York managers, but as yet will give no clue to the mystery.

The Forrest Home, at the annual meeting, elected a new president. Charles E Warburton, owner of the *Evening Telegraph* and a life-long friend of professionals. L. Clarke Davis, of the *Public Ledger*, was elected vice-president, and Adam Everly, J. Fred. Zimmerman, Thomas Whelan, and Edward J. Matthews, managers of this noble institution.

S. FERNBERGER.

ST. LOUIS.

A Benefit for a Stranded Company—What is Offered at the Theatres.

[*Special to The Mirror.*]

ST. LOUIS, Oct. 21.

Primrose and West's Minstrels began their engagement at the Hagan yesterday, turning people away twice. The show this season is bigger and better than ever and the entertainment includes many novel features, among the best being the three military bands.

The first production of Madame Sans-Gêne in this city in English was given at the Olympic tonight before a very fashionable and large audience. Kathryn Kidder appeared as the marshal's wife, and gave a finished and delightful impersonation. Augustus Cook took the part of Napoleon. The scenic part of the production is fine.

A Trip to Chinatown began an engagement at the Grand Opera House last night with the same strong cast that produced it in New York during its long run. A large audience enjoyed its performance.

The Land of the Midnight Sun caught two immense audiences at Havlin's Theatre yesterday, and many were turned away at both performances.

Sam T. Jack's Bullfighters' company opened a second week's engagement at the Standard Theatre yesterday. Several new features have been added since last week, and two big audiences were in attendance.

Last Thursday night the benefit tendered to the members of the chorus of the stranded Oriental Theatre Opera company was given at Entertainment Hall, Exposition Building, by the members of the late organization in the city. The opera given was The Bohemian Girl, and the attendance was satisfactory. A. E. Fueger gave the costumes free of cost. The Exposition management donated the use of the hall, and the Great Western Show Printing Company did the printing free of expense. Forty local musicians volunteered their services, but the orchestration did not arrive until Friday, so the orchestra consisted only of a violinist and a pianist. A very good performance was given under the circumstances, and the proceeds, which were divided Friday among twenty one persons, amounted to $11 50 each.

F. W. Amack, who has written several plays that have been produced by local talent, has established what he calls "The St. Louis Dramatic Exchange and Entertaining Bureau" here.

Colonel Ingersoll delivered his lecture on "Lincoln" at the Olympic Theatre last night before a very big audience.

Sadie Hasson, whose trunks were attached last week by Robert Gemp, one of her actors, for $140 salary, compromised for $100.

It is reported on good authority that Charles Whitney has arranged with two moneyed men to back another opera company to give performances in the Oriental Theatre. It is said that the new enterprise will open next week Saturday night.

The first concert of the Exposition Concert series was given yesterday afternoon by the St. Louis Symphony Orchestra of fifty pieces. It was conducted by Alfred Ernst, and Georgie Lee Cunningham was the violinist.

W. C. HOWLAND.

PITTSBURG.

His Puritan Wife, Marie Wainwright's New Play—Other Offerings at the Theatres.

[*Special to The Mirror.*]

PITTSBURG, Oct. 28.

The attraction at the Duquesne to-night was The Twentieth Century Girl, presented by a strong cast comprising Molly Fuller, John T. Kelly, Gus Williams and a number of others well known. The attendance was of the quantity and quality that ensures the success of Roberts and Love, the new managers of this house. Next week, Otis Skinner in Villon the Vagabond and repertoire.

Peter F. Dailey began an engagement at the new Grand Opera House to-night to a large audience. The Night Clerk was the bill, and it made a tremendous hit. The advance sale is very large. A Milk White Flag follows.

Charles H. Yale's Twelve Temptations opened at the Bijou, and standing room was at a premium before the rise of the curtain. Next week, Chauncey Olcott.

At the World's Museum Theatre, Allegheny, McAvoy and Rogers' Vaudeville company opened to good attendance.

The South Before the War drew a large audience to the Academy of Music to-night. Sam Devere's company follows.

At the East End Theatre the De Haven Comedy company opened to a good house. The engagement is for two weeks, with a change of bill each night.

Marie Wainwright produced His Puritan Wife at the new Grand Opera House on Tuesday night for the first time on any stage, and it proved fairly successful. The play is the effort of Florence Schoeffel, and with pruning and alterations it ought to add materially to Miss Wainwright's repertoire. It is a story of New York society life of the present day and deals with the vexed question of the sexes. Mrs. Dunbar, a Puritan wife, is married to a roué. When she complains he informs her that he is only exercising that freedom which he allows her. She consults her cousin, Gladys Bronson, who comes between the husband and wife and who is hardly a fit counsellor. Later she sends for Randolph Norton, a friend of her childhood, who answers her appeal by an avowal of love. Distressed and horrified she orders him from her presence, but about the same moment discovers her husband embracing her cousin, whom she had but lately taken into her confidence. The poor wife's eyes are suddenly and cruelly opened to the duplicity of her cousin and the open faithlessness of her husband. She then, in her excitement and despair, writes to Randolph Norton, whom she had dismissed for making love to her, and retracts what she had said to him.

An intrigue ensues and the wife is apprehended by the husband through the discovery of a note which has passed between her and Norton, and in his rage he upbraids her and attempts to leave the house, when the cousin, with whom he is in love, steps in and shows him that his first duty is to his wife, and that it has been simply "confidence for confidence." They forgive each other, and all ends happily. The situations are strong and hold the attention and interest of the audience. Miss Wainwright was at her best, and she was supported by an efficient company.

Madame Modjeska will soon appear at the Duquesne.

Harry Stevens, of baseball fame, has received flattering offers to go on the stage.

The Avenue Theatre, under the management of Mr. Davis of the Grand, will open on Nov 11, and there will be a continuous performance from 1 to 11 P. M. W. T. Carleton and Alice Shaw are among those engaged for the first week. The house occupies the site of Harris' Theatre.

E. J. DONNELLY.

WASHINGTON.

Stuart Robson's Reminiscences—Attractions at the Theatres—Professional Gossip.

[*Special to The Mirror.*]

WASHINGTON, Oct. 28.

The opening of Charles Frohman's company in The Masqueraders at the New National Theatre to-night finds a large and fashionable audience present. The thoroughly excellent work of Henry Miller, William Faversham, J. E. Dodson, W. H. Crompton, Viola Allen, Agnes Miller and others was applauded. The Digby Bell Opera company follows.

Creston Clarke's Hamlet is a performance of decided merit, and he is ably supported by Adelaide Prince and a good Shakespearean company. The young actor's appearance at Albaugh's Lafayette Square Opera House fills that handsome playhouse. The Fool's Revenge, Shylock, Edgar Allen Poe, and Richelieu are underlined. Thomas Quaint Seabrooke in A World of Trouble is announced for next week.

Allen's Grand Opera House is dark to-night. The Melba Concert for which the sale is very large occurs to-morrow night. Commencing Wednesday and for the balance of the week. Raymond Moore's Comedians and George Thatcher's Minstrels will be seen in the Minstrel farce-comedy, Cupid's Chariot. Marie Wainwright will follow.

Nellie McHenry, after an absence of six years, appeared at the Academy of Music in The Bicycle Girl. A large attendance gave her welcome. John Webster and a clever company gave excellent assistance. Kate Claxton in The Two Orphans next.

Easton's Bijou Theatre will remain closed this week, reopening No. 4 with a resident stock company giving daily matinees at prices reduced to 15, 25, 35 and 50 cents.

Hyde's Comedians at Kernan's Lyceum Theatre commenced a week's engagement to a very large house. Fannie Mora, the female baritone, sister of Helene Mora, made a hit in her songs. Gus Hill's World of Novelties follows.

The success of Black America at Convention Hall has induced Manager Nate Salsbury to continue the attraction another week.

Stuart Robson's Bob Acres is a delightful portraiture, and the comedian's appearance in the part, in the production of The Rivals Saturday night at the Lafayette Square Opera House, was his first performance here in thirty years. Sheridan's comedy will hereafter be a prominent feature of Mr. Robson's repertoire. In respect to costumes and scenery the play was produced in the liberal manner characteristic of the old comedy revivals. As a matter of record the full cast is appended: Sir Anthony Absolute, Theodore Hamilton; Captain Absolute, Benjamin Howard; Falkland, John Webster, Jr.; Sir Lucius O'Trigger, Criptie Palmoni; David, John L. Wooderson; Fag, Frank Marlowe; Mrs. Malaprop, Henrietta Vaders; Lydia Languish, Carrie Radcliffe; Lucy, Fanchon Campbell, and Bob Acres, Stuart Robson.

Harry B. Bradley and Edward Marble have established here an Academy of Dramatic Art and Bureau of Entertainment, with headquarters at the new Lafayette Square Opera House. The object is to furnish talent for swell society musicales and gatherings, to coach and instruct amateur clubs, to superintend and direct productions, to give authors' matinees and practical instruction on the stage by experienced professionals.

Stuart Robson, indulging in reminiscences of his early Washington days, says it was here that he began his career in the capacity of a page in the Thirtieth Congresses. Then he took to typesetting, and his first work was on a "History of Congress." He was then a compositor on the *National Intelligencer*, and afterward set some of the first type on the *Evening Star*. At the same time he was a member of an amateur dramatic association of Georgetown, D. C., from which he stepped upon the professional stage, making his first appearance at the Baltimore Museum in 1853 under the management of John E Owens in a play called Uncle Tom's Cabin As It Is. This was a Southern version of Mrs. Stowe's story.

Twelve of the pupils of Percy Winter's National School of Acting appear in the ball-room scene of The Masqueraders.

George Rawlings, many years at Metzerott's Music Hall, has become associated with the box-office of the Lafayette Square as assistant-treasurer, Al. Young returning to the Lyceum Theatre, Baltimore.

JOHN T. WARDE.

OUT-OF-TOWN OPENINGS.

[*Special to The Mirror.*]

CHICAGO, Oct. 27.—Steve Brodie in On the Bowery opened at H. R. Jacobs' Academy of Music to-day, against strong opposition, to $1,542 70. Hundreds turned away.

WILL H. BARRY.

SCHENECTADY, N. Y., Oct. 28.—At 2 o'clock to-day every seat was sold for Maude Hillman's engagement this evening at the Van Curler Opera House.

BENEDICT AND SNELLING.

NEW ORLEANS, Oct. 27.—Sinbad by the American Extravaganza company opened here to-night at the Grand Opera House. The house was sold out two or three days before the arrival of the company. The reception accorded the Extravaganza company was of the most enthusiastic character. When the curtain went up over one thousand people were turned away, unable to obtain admission. I have not brought a company here in seven years, and it is safe to infer from the extraordinary reception accorded the performers that New Orleans will be one of the strongest points in the future.

DAVID HENDERSON.

MILWAUKEE, Wis., Oct. 27.—The Little Robinson Crusoe company changed owners yesterday, W. A. Paulson, of Chicago, buying Manager Prior's interest for Eddie Foy, unpaid salaries and other claims forcing the sale. The new management will fill all dates and pay back salaries. The company left last night for Madison.

E. T MCDONALD.

ST LOUIS, Mo., Oct. 27.—The Midnight Sun at Havlin's turned them away at both performances. Two thousand persons were turned away by actual count. Receipts, $1,800, and all records smashed.

WILLIAM GAREN.

ST. LOUIS, Mo., Oct. 27.—Primrose and West at the Hagan, matinee and night, sold out before the doors were opened. Indications are for a week breaking all former records here.

J. H. DECKER.

CHICAGO, Oct. 28.—Edith Ellis in Pawn Ticket 210, packed Havlin's at both performances on Sunday. Best show of the season.

J. J. COLLINS, Manager Havlin's Theatre.

CINCINNATI, O., Oct. 28.—The White Slave packed Robinson's from pit to dome last night at advanced prices.

ROBERT AND JOHN CAMPBELL.

ANDERSON, Ind., Oct. 28.—A Pair of Kids at the New Opera House on Saturday played to the largest attendance in the history of Anderson. Henry Winchell as Giles Button made an instantaneous hit.

GEORGE A. DICKSON.

THE JEFFERSON TESTIMONIAL.

The committee of the Jefferson Testimonial Fund has accepted the design for the loving cup made by Mr. Noble, and the Gorham Manufacturing Company has been commissioned to execute it in solid silver.

The cup will be heroic in size. It will have three handles, each handle being a perfect figure of Jefferson in one of his most famous parts—Rip Van Winkle, Bob Acres, and Dr. Pangloss. The panels will depict scenes from the plays in which he has appeared. The cup is to be profusely decorated with masks, wreaths and other emblems of dramatic poetry.

The presentation of the cup to Mr. Jefferson will take place at the Garden Theatre on Nov. 8, and the occasion will be marked by appropriate exercises. Every one who has contributed to the expense of the cup, and the contributions have ranged from 25 cents to $100, will be entitled to an admission, and the names of all the participants will be engrossed and presented with the cup. The tickets of admission have been managed in a novel way. Each contributor, no matter how small his contribution, received a receipt in the form of a postal card. This postal card will serve as a ticket of admission.

The proceedings will be opened with an overture by a special orchestra. A greeting by the chairman, Daniel Frohman, will follow. Then A. M. Palmer will deliver an address. An ode written by William Winter will be spoken by Agnes Booth. Then will come the presentation address by Frank Mayo, to be followed by the unveiling of the cup by a group of stage children. Other exercises will close the event.

The working Committee of Testimonial includes Daniel Frohman, Chairman; Frank W. Sanger, Edward H. Sothern, Francis Wilson, Nat C. Goodwin, John Drew, Madame Modjeska, Mrs. Edward Kidder, Mrs. John Drew, Sr., Elita Proctor Otis and Alice Fischer.

The ceremony will begin at 1:30. The chairman of the working committee asks THE MIRROR to state that it is impossible to answer all the letters that he receives concerning the testimonial. He wishes to inform everyone through these columns that subscriptions can be sent to Daniel Frohman, 22 East Twenty-fourth Street.

ADVICE ABOUT UNDERLINES.

The *Spirit of the Times* advises managers in this city to underline their next week's attractions on Monday instead of on Thursday. It says: "All of the weeklies close their dramatic pages in the middle of the week; all out of town and foreign correspondents mail their letters by Wednesday. Consequently, not one of them can give the next week's bill at the combination theatres officially unless they happen to have the special facilities of the *Spirit*. You cannot find in THE DRAMATIC MIRROR, the recognized organ of the profession, a list of the next week's attractions at the combination houses, because THE MIRROR goes to press on Monday nights and you do not advertise your underlining until three days afterwards." The *Spirit's* suggestion is a good one, for by omitting the underlines until Friday the advertising bills will not be increased and the result will be an increase in gratuitous announcements, as THE MIRROR'S esteemed contemporary points out.

MISS HALL'S ERROR.

Pauline Hall is quoted in *Theatrical Tidings* as saying that she uses as little make up as possible for the stage. "A five-mile bicycle ride daily instead of a five-hour champagne supper will give actresses all the color they could want on their cheeks."

What sort of women does Miss Hall call actresses? The "five-hour champagne supper" breed exist only in flash weekly picture papers and in Miss Hall's imagination, so far as THE MIRROR'S knowledge extends, and it has facilities that are certainly equal to Miss Hall's to study the customs of reputable members of the profession.

We are pleased to know that Miss Hall's cheek is rouged sufficiently by means of rational exercise to render the use of cosmetics unnecessary; but in behalf of our actresses we resent the, perhaps, thoughtless but none the less unworthy slur imputed to her.

PLAYWRIGHT AGAINST ACTOR.

Sidney Rosenfeld has begun two suits against Francis Wilson. Rosenfeld adapted a French piece for Wilson, calling it King Frolie. Wilson refused it and produced another version under the title The Merry Monarch. Rosenfeld claims $5,000 He also seeks to recover $2,400 for his adaptation of Babolin, afterwards rewritten and produced under the title of the Devil's Deputy.

COMSTOCK SUES FOR $50,000.

Alexander Comstock has brought a suit for $50,000 against a New York daily newspaper for an alleged libellous article printed concerning the closing of the Comstock Minstrel company.

GETS A TWO YEARS' CONTRACT.

W. A. McConnell has signed a contract with Richard Mansfield by which Mr McConnell is to be Mr. Mansfield's general business manager and representative for two years. This will not interfere in any way with McConnell's Theatrical Exchange.

PROFESSIONAL DOINGS.

C. Fabe Martin is writing two romantic dramas and putting the finishing touches to a comic opera for which Arthur Rudolphi will compose the music.

George Sun, one of the proprietors of Sun Brothers' Shows, and Jessie Krout, a non-professional, were married at Cincinnati, O., on Oct. 23 by the Rev. Dr. Muller of St. Peter's Cathedral. They will be at home at Toledo, O., after Nov. 1.

A daughter was born to Mr. and Mrs. J. W. Harpstrite (Lilly Coleman), of the Si Parkins company, on Sept. 28.

Louis P. Kalish has severed his connection as business manager with Sowing the Wind, and is with The Girl I Left Behind Me.

George Alexander and the London St. James's Theatre company will tour this country season after next under the management of Daniel and Charles Frohman. The company will open at the Empire in September, 1897. Mr. Shore, Mr. Alexander's business manager, has been here for some days and will return to England to-morrow (Wednesday).

T. M. James, for the past twenty weeks manager of the Flora Staniford company, closed with that organization at Johnstown, Pa., on Oct 26, and immediately left for his home in Baltimore. The company has been on the road since June 10, never missed a salary day, and does not owe a dollar. J. G. Glasgow, formerly in advance, has taken the management.

Sumner Clarke has resigned from the Hoyt and Nilkee forces, and will play his original role of the Marshall in The Witch.

Ada Van Alta and her company are praised for their work in Gloriana.

Charles E. Evans has decided not to accept an offer to take the leading comedy part in Hoyt's new farce, A Runaway Colt, which will be produced on Nov. 12.

Marie Dressler, who has been rehearsing an important role in Ed. G. Rice's Excelsior Jr., has signed with A. M. Palmer for A Stag Party.

A. M. Palmer may produce Sydney Rosenfeld's new play, A House of Cards, at the Park, Brooklyn, on Nov. 13.

Louis Mann and Clara Lipman were married in Chicago yesterday, it is reported.

Rose Stahl closed her engagement with Shenandoah at New Haven on Saturday night.

Minchen Becker, late of the Liliputian company, has been granted an absolute divorce by Judge Gildersleeve from George Holzheimer.

Albert Hart, vice president of the Gaiety Theatre, London, and William Halton, manager of the Edinborough Theatre, arrived on the *Teutonic* last Wednesday. The main object of their trip was to be present at the opening here of The Shop Girl.

Adele Ritchie is, it is reported, about to marry Joseph Herbert.

William Voight, a property man in Olga Nethersole's company, met with a serious accident in New Haven last Tuesday. While directing the shipment of baggage Mr. Voight was struck on the head by a heavy beam, and was taken to the hospital in an unconscious condition. He was sent to his home in New York.

E. E. MacFadden has made quite a hit in the leading part of Special Delivery. He was obliged recently to decline an offer by Fanny Davenport for the part of Traccaria in Gismonda. He will finish the season in J. J. Coleman's company.

MARGARET W.: The attraction you mention will play at the Lyceum in Baltimore next week and at the Grand Opera House, this city, the week beginning Nov. 11.

J. W Shannon has been engaged by Gustavus Frohman to play one of the important parts in The Witch, shortly to be produced at the Schiller Theatre in Chicago.

The November number of *Godey's Magazine* contains the second installment of A. L. Parkes' series of articles on "Great Singers of this Century," an article on "Music in America," and an analysis of Mrs. Potter's acting in Le Collier de la Reine by Beaumont Fletcher. *Godey's* is making rapid headway under its new management.

Maurice Freeman is starring as Jack Dudley in Hands Across the Sea in New England, where he is reported to be playing to excellent business. Mr. Freeman expects to appear in a new play next season.

It is said that M. B. Curtis has secured the American rights to Gentleman Joe, the piece Rudolph Aronson went to London to negotiate for, and that he is now negotiating for time at a Broadway Theatre to produce it.

Alexander Kearney and Sidney Armstrong will retire from In Sight of St. Paul's on Nov. 2.

The installation gambol of the Lambs will occur at the club house on West Thirty-first Street, on Sunday evening. The dramatic novelty of the evening will be Sydney Rosenfeld's skit, The Prisoner of Zenda; or, Michael's Black Draught.

Oscar Eagle is commended by New England papers for his work in Richard Stockley, the villain, in The Cotton King.

Sam Fisher is acting as advertising agent of the Taylor Opera House, Trenton, N. J.

Fred Schwartz, business manager of the Marie Tavary Grand Opera company, writes that since the opening of their tour in Brooklyn, the organization has met with great success artistically and financially. He will leave next week for the city of Mexico to pave the way for a six weeks' tour through that country.

Mrs. Jennie Kimball has paid the $300 levied by the United States Customs on the $1,300 watch she presented to Corinne last Christmas at Toronto. The Custom officials claimed that having been purchased on Canadian soil, the watch was subject to duty when worn in this country. Mrs. Kimball fought the matter for a long time, but tired finally, and paid the duty.

Maestro Cavaliere Albano Seismit-Doda, who has opened a studio for vocal instruction at 391 Fifth Avenue, is most warmly commended as a composer and teacher by Tamagno, Mantelli, Russitano and Bensaude. He is a member of St Cecilia of Rome, a composer of reputation, and a cultured musician who has the faculty of being able to impart his knowledge to others.

Arthur F. Clarke says there is not the slightest vestige of truth in a report that Kirke La Shelle has sold his interest in The Wizard of the Nile to Harry B. Smith. Neither Mr La Shelle nor Mr. Clarke would sell for over fifty per cent. more than they invested in it.

Cheridah Simpson, of The Passing Show company, met with a serious accident in San Francisco recently. She went to a place to have her hair dressed, and as some workmen were decorating the shop, she was forced to take a seat under a heavy plank used as a scaffolding. The plank a few moments later was upset and the actress received a terrible blow on the head which rendered her unconscious. She was taken home but is said to have since recovered.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $40; Half-page, $75; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 per line for three months.

*Reading notices (marked *,* or ☞) 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ABBEY'S.—HENRY IRVING AND ELLEN TERRY, 8.30 P. M.
AMERICAN.—THE GREAT DIAMOND ROBBERY, 8 P. M.
BROADWAY.—HIS EXCELLENCY, 8.15 P. M.
EMPIRE—CHRISTOPHER, JR., 8.15 P. M.
FOURTEENTH STREET.—MAVOURNEEN, 8.15 P. M.
GARRICK—LEONARDO, 8.30 P. M.
GRAND OPERA HOUSE.—CHARLEY'S AUNT, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8.15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—THE SHOP GIRL, 8.15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—TRILBY.
COLUMBIA.—LYCEUM THEATRE CO. OF NEW YORK.
MONTAUK THEATRE.—FANNY DAVENPORT.
PARK.—PUDD'NHEAD WILSON.

HOBOKEN.

LYRIC.—GIRL I LEFT BEHIND ME 28-30; NIOBE 31-NOV. 2.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE BUSINESS SITUATION.

It would puzzle a Philadelphia lawyer to explain the cause or causes of the bad business which theatrical companies are experiencing from one end of the country to the other. A season that was looked forward to confidently and in the full expectation that it would mark the dawn of a new era of theatrical prosperity has begun most disappointingly. If business is worse in the West and in certain parts of the South than it is in the East and North, it is only with a degree of difference. Reports that reach us from all sides pronounce the situation to be little less than disastrous. The weaker companies are beginning to fall by the wayside; in many organizations of comparative prominence salaries are paid with painful irregularity, and attractions of the best class are losing money and making inroads upon their capital, with a few notable exceptions. Last season was supposed to have signalized the reaching of bed-rock; but the past few weeks have revealed the existence of greater depths.

And yet, unfortunate as this unlooked-for condition of affairs undoubtedly is, we do not think managers and actors need give way to ominous forebodings. The people are not patronizing theatres liberally or even profitably, to be sure, but they are unquestionably better able to do so now than they were a year ago, for the state of the country is decidedly better; general business is active, if not brisk, and the signs in all departments of trade and commerce are healthy.

It may be that the Fall elections have something to do with theatrical depression—although here in New York, where the political cauldron is seething more excitingly than anywhere else, the theatres are enjoying the liveliest prosperity but this presumably baleful influence will be removed shortly. It may be that the universal bicycle craze is playing a serious part in the game, but the snow and cold of the North and the rainy season of the South will soon compel cyclers to put away their wheels until the arrival of balmy Spring. Whatever may be the disturbing element it is plain that the theatres cannot long suffer while the people are rapidly getting over the effects of the recent hard times, which were severer and of longer duration than any other remembered period of financial prostration. For the stage is throned invulnerably in the hearts of all good Americans and no passing counter-diversion, whether it be of politics or of recreative pursuits, can hold sway protractedly.

THE MIRROR believes that before December the present sickly complexion of theatrical business will alter for the better, and that many attractions will cross the line, at the end of the season, jubilant winners.

FOR SARTORIAL LIBERTY.

ONE of the alert and courageous editorial writers of the *Sun* the other day quoted from a recent English publication of reminiscences a description of the sartorial splendor indulged by CHARLES DICKENS, whose picturesque freedom from convention in dress was used as the text for a plea for greater variety in form and color of masculine attire.

"His dress was florid," says the remembrancer, speaking of DICKENS. "A satin cravat of the deepest blue, relieved by embroideries; a green waistcoat with gold flowers; a dress coat with a velvet collar and satin facings; opulence of white cuffs; rings in excess; these made up rather a striking whole." And commenting on the description, the *Sun* writer said:

We suppose that it would now be called "loud;" that it would be laughed at by everybody; that its wearer would be regarded as a crank, and that he would soon have to discard it as the only means of saving himself from ridicule or outrage. Yet the famous novelist, the proud and honored DICKENS, wore it publicly in London, not so long ago, without disturbing the peace. We are led to inquire why it is that in our time the dress of every man is so commonplace, so dull in color, so severe of cut, so bald in its whole get up. The dress of our respected ancestors, three generations ago, had more flourishes about it than has the dress, the men's dress, of our time. The women are more gayly garbed than they were forty years ago; the men less so than they were a hundred. We wonder that some dandy, if there be in New York a man brave enough to be a real dandy, does not come out and set an example to ordinary folks, who are timid in this matter, afraid they would raise a laugh or a riot if they wore a dress like that worn by Dickens. The garb of this generation of men is monotonous and prosy.

Here is a subject worthy of serious attention. From the view point of the theatre it is worthy of professional attention.

Those powerful agents of a modern evidence of good circumstance, the merchant tailors, have now for several seasons, it is understood, endeavored to influence their patrons to adopt a gaiety of color in full dress while still adhering to the long-prevalent forms of such garments. The merchant tailors even tried to convince their customers that a departure in color was necessary in order that the correctly-dressed man in the evening should not be mistaken for one of the many persons similarly dressed but in menial positions at the theatre, at the hotel, and at the club. This argument, of course, was not tactful, for every man who has evening leisure and an evening suit is willing to let the public decide whether he is to the manner thereof bred, and is never afraid that he will lose identity among ushers, waiters and other lackeys similarly garmented.

It is well known that the modern play draws women almost as notably because its women characters are dressed in the richest of fabrics and the most advanced of modes, which excite the envy or spur the vanity of the fair observers, as it does because the incidents of the drama itself play upon their emotions. And although the sartorial sensibilities and susceptibilities of man have been inhibited now for some generations, owing to the soberness of garb that convention has imposed upon him, there can be little doubt that there are in him the possibilities of excitement, although his vanity as to dress may in some respects be dormant, like those actively noted of woman, who goes to the theatre—and elsewhere—to observe costumes, and whose talk may digress occasionally to man, or to a neighbor's newest baby or a neighbor's other human relations—possibly to some abstruse problem of sex equality—but which finally reverts again, like something elastic drawn from its natural tendency, to the details of dress.

Some of the older plays, whose revival is occasionally made prosperous, may owe their newer success to this latent pride of man, who probably looks with a keenly speculative eye as to his own physical competency to fill them upon the revealing and picturesque clothes his ancestors wore. And feminine interest in the older costume plays is unquestioned; for woman's concern in this matter goes observingly back through all the ages even to the fig leaf.

While the women of the theatre regularly illustrate the finer shades of dress that make them models for the women of the pretentious social world, the men of the theatre have more individuality and variety in garb than other men, though none of them is so pronounced in style as was the great DICKENS. Perhaps if a reform in the dress of man in line with the *Sun's* ideas shall ever be enforced, the theatre—and not the custom tailor's shop—will first move effectively therefor.

THE CHRISTMAS MIRROR.

THERE will be a veritable feast of attractions, to borrow the trite but adequate expression of our friend, the circus showman, in the Christmas MIRROR for 1895.

A large corps of illustrators are doing their best to embellish its pages with artistic and beautiful pictures; gifted pens are providing it with a prodigality of literary features; while lithographers, engravers, printers and paper-makers are combining their forces to make it not only the most notable holiday number ever issued by THE MIRROR, but also the most notable holiday number of the year. And this it will be, beyond peradventure.

Managers and members of the profession are securing advertising space in the forthcoming number with gratifying promptness. Our notification that the pages devoted to business announcements will close early this year and that our friends and patrons will derive additional advantages of position, etcetera, by making their arrangements early, is bearing good fruit. The advertisements will reflect the character and the enterprise of the profession as strikingly as will the pages devoted to literary and artistic matters.

The Christmas MIRROR for 1895 will fittingly mark the growth in circulation, business patronage and influence of this paper and will amply illustrate its supremacy in the field of dramatic journalism, which field, so far as this country is concerned, it virtually occupies alone.

FROM announcements as to the Vanderbilt-Marlborough wedding, it is evident that the event will be what the untheatrical mind would call theatrical. The sole incident of music by a famous band, led by a distinguished baton, would furnish entertainment, as the showman hath it, "alone worth the price of admission." It is really a curious mental dissipation to follow what the newspapers print about the affair from day to day. The press has gone into such detective detail that the public is informed that the bride-elect, who, because that she is more than common tall, like Rosalind, will at the ceremony wear shoes without heels, that she may not in altitude overshadow the groom, who is not Apollo's counterpart, and more to like minute effect. It is only necessary to say that if such things were presented in a play the public would scoff the possibility of their verity.

THE fact that an English actress quite newly popular in this country—an actress, in fact, who was not fully appreciated abroad until her vogue here was established—has been buying real estate in an American town where the ASTORS and VANDERBILTS have holdings ought not to discourage American actresses who cannot buy real estate anywhere, because if this English actress' popularity continues and is legitimate, perhaps she will in time become really an American actress. At any rate, she is to be commended for investing here. Another English actress—the administrative member of a noted domestic partnership—has invested her earnings in London, her confidence in this country being contemporaneous only with her tours, and indulged for revenue only.

LOUIS JAMES.

The first page of THE MIRROR this week pictorially presents that popular star, Louis James, in several of his more notable characters, the group including him as Marmion, Othello, Hamlet, Virginius, and as Charles in The Robbers.

Mr. James has long been a notable figure in the legitimate field, and his personations of standard characters are as virile and individual as his semblances of them in this picture would indicate. He is under the enterprising and capable management of Wagenhals and Kemper, who report that he is doing a splendid business all along his route.

In December, in Kansas City, Mr. James will add to his gallery of characters by producing a new play, Henry of Navarre. Next season Mr. James will confine himself to a single role, that of Bottom in a Midsummer Night's Dream, which will be produced by his managers with great care and full attention to scenic, electrical and other details. The production will employ forty persons, and will be one of the most notable of Shakespeare ever made for a tour.

LARGEST EVER PUBLISHED.

California World.

THE NEW YORK DRAMATIC MIRROR, orignally a sixteen sheet paper, has been increased to twenty-eigh pages. It is the largest consecutive dramatic paper that has ever been published in this country, and what is more it is reliable in its information. Harrison Grey Fiske, the editor of this journal, is justly entitled to feel proud of the result of his efforts, which have always been manly and upright. There is a big demand for THE MIRROR on this coast, and Mr. Fiske, ere long, may deem it advisable to increase his supply.

PERSONALS.

OLCOTT.—At the close of the last performance of Mavourneen at the Fourteenth Street Theatre

last Saturday night Chauncey Olcott was presented with a loving cup the gift of the Irish National Alliance, of New York. Mrs. Olcott also received a bouquet at the same time. Over 200 delegates were present. Mr. Olcott, under the clever management of Augustus Pitou, has developed notable popularity in line with the former vogue of W. J. Scanlon, and he wears his new stage honors gracefully.

MAY.—Mlle. Jane May, the French pantomimist, who is booked to appear at Daly's, arrived here on the *Umbria* last Saturday.

MARSICK.—M. Marsick, the French violinist, who is to make a tour of this country, arrived here last Sunday.

BOUTON.—Madeleine and Mabel Bouton were seen on Broadway in a victoria on Friday afternoon.

TEMPLETON.—Fay Templeton is convalescent from her recent illness and is rehearsing daily the title-role in Excelsior, Jr., which is to be produced at the Olympia on Nov. 18.

FREEMAN.—L. B. Freeman, city passenger agent at Indianapolis of the Pennsylvania and Vandalia lines, has issued a valuable and neatly printed circular of information for agents and managers visiting that place. It gives hotel rates, list of critics, stage dimensions, printing required, and all other necessary data concerning the three local theatres.

MORDAUNT.—The liberality with which The Heart of Maryland is cast is shown in the case of Frank Mordaunt, who, as General Hugh Kendrick, commanding the Confederate forces, is extravagantly killed off after the second act.

BLANCKE.—Kate Blancke is finding encouragement in her new venture with Mrs. Marshall T. Skiff. Miss Blancke, who is known as a very talented actress, possesses remarkable ability in designing costumes both for the stage and the street, and her dressmaking establishment bids fair to meet with the fullest measure of success. Miss Blancke and Mrs. Skiff are especially qualified to turn out gowns for professionals that will meet the requirements both of fine fit and moderate prices.

NETHERSOLE.—Olga Nethersole has invested in a block of buildings at Depew, for which she has paid $12,000. This investment probably represents money earned in England.

JANAUSCHEK.—Madame Janauschek delivered her address on "The Stage" before the Professional Woman's League last week.

YEAMANS.—Annie Yeamans has been engaged to go on the road with The Great Diamond Robbery, in which she has made such a success during the run at the American.

LOTTA.—It is stated—upon what authority we do not know—that Lotta has consented to play Susan in The Rivals during the short tour of that piece with a star cast next Spring.

MONK.—Ada Monk, who has been an invalid for several years, has come from Boston to reside in New York.

RYLEY.—Madeleine Lucette Ryley is busy on a new play. Several orders have resulted from Christopher, Jr.'s success.

ROBSON.—Stuart Robson presented The Rivals in Washington last week before an audience that contained members of the Cabinet, the Senate and the diplomatic corps. Thirty years ago Mr. Robson, then a very young man, played Bob Acres in Washington in a cast containing the names of William Rufus Blake, Julian T. Raymond, and Laura Keene. Robson is the only actor of that company living.

PLUNKETT.—Charles Plunkett has received flattering notices for his character "bit" in Madame Sans-Gêne from the Chicago papers. Says one: "Mr. Plunkett as Despreaux, the dancing-master, was graceful as well as excruciatingly funny.

DAVIS.—Jessie Bartlett Davis is on the Pacific Coast rehearsing with the Bostonians in their new comic opera, A War Time Wedding.

NAT ROTH AND DELLA FOX TO SEPARATE.

Della Fox will not be managed by Nat Roth next season. Miss Fox was seen on Saturday during the matinee at Palmer's. She said:

"No, Mr. Roth will not manage me next season, and I do not know yet who will. It is a perfectly amicable arrangement between Mr. Roth and myself. There has been no disagreement of any kind."

Mr. Roth next season will manage Jefferson de Angelis, who is to star in a new comic opera, commencing Sept. 7, 1896, at the Broadway Theatre.

ANOTHER TOOK HER PLACE.

Katherine MacNeill only played the Widow Kilduff on the opening night of Rory of the Hill's engagement last week in Brooklyn, although she was under contract and her name was used in the programme throughout the week. "I was engaged for thirty-five weeks," said Miss MacNeill to a MIRROR man. On Tuesday night I found another actress in my room dressing for my part. I have put the matter in my lawyer's hands." Miss MacNeill has had an offer to go to the West Indies.

PRAISE FOR OUR POST OFFICE.

Ida Krueger, of the Alvin Joslin company, is one of the many professionals who praise the accurate and prompt administration of THE MIRROR'S Letter Department. "Words cannot express the gratitude I feel for the careful way in which THE MIRROR looks out for its readers' mail. It is a boon to the wanderers of the profession."

THE USHER.

New York is decidedly the Empire City in the theatrical sense just now. The best business in the country is its lucky portion, and successes are unusally abundant.

How long this metropolitan supremacy will last it would be hard to say, for there is no especial reason why we should long outdistance other large cities in theatre receipts. Prosperity is dawning here, to be sure, but so it is also in an equal degree elsewhere.

For this renaissance of public interest in the theatre after a weary term of uncertainty and ill-success our managers have reason to be grateful.

✠

There is a seamy side to things, however, even in New York.

At two or three houses, which it would be invidious to name, there are flat, undeniable failures holding the boards. In each case the management is endeavoring to create a fictitious appearance of success, employing the stale devices of lying press matter, bold advertising claims, and a steady and wide distribution of free tickets.

In one of these theatres, whose auditorium is packed every night, the gross receipts the week before last were $300. Think of it! An average of less than $43 for each performance. And the newspapers are talking constantly about this enormous hit.

One is impelled to ask, in viewing this instance of the "forcing" policy, *cui bono?* Here is a play that, after a run of several weeks, in the face of unremitting puffing and the most persistent papering, does not draw more than enough all told to pay the printing and advertising bills. The salaries of the actors engaged in it are in arrears and there is not a ghost of a chance that the piece will ever recover the money already sunk in it, yet its promoter keeps on blindly, buoyed up either by the forlorn hope that a turn of the tide may come or the belief that the bogus aroma of metropolitan success which he has so expensively sought to create will fill the nostrils of country managers and newspapermen and eventually make a road venture with it profitable.

Vain illusions!

Better for a theatre manager to acknowledge failure at the beginning and retire a piece that has proved a disappointment than to throw good money after bad in the fruitless effort to prove that his personal judgment of what the public wants is more exact than the public's own opinion, expressed clearly at the box-office.

Mulishness is not management, and it neither merits nor commands admiration.

✠

The American dramatist is having his innings this season, and the results to date distinctly indicate that he is just as capable of furnishing his countrymen with attractive dramatic entertainment as his British brother.

Several plays of home manufacture have drawn and are drawing dollars galore in the metropolitan field, while there are a number yet to come that give excellent promise.

The day has gone by when plays were snapped up merely because the name of a foreign author was attached and when others were contemptuously whistled down the wind because they were of the domestic brand.

Of course, there will linger a few managers of the variety whom experience teaches nothing, who will continue to bull the foreign playmarket, to buy options on unwritten pieces at extravagant prices, and all the rest of it. But they will have to come down to stern reality in course of time.

Mind, there will be always a demand for good imported plays—the more of that desirable sort the merrier. But I am glad the time has come when mediocrity bearing the European stamp, whether in plays or players, has no claim to exaggerated consideration here, and no hope of more patronage than it deserves.

✠

Miss Walrath, I see, takes the view that Mr. Daly is persecuting her simply because he invoked the law to ascertain whether he could protect the rights to Honour which he had bought and paid for.

It seems to me that if anybody has reason to complain of injustice in the premises it is Mr. Daly, who is in the position of a man who purchased a piece of property in good faith and then had to fight in order to keep others from appropriating it.

Honour, in Miss Walrath's hands, has not proved successful. At all events she has closed her season and disbanded her company. She says that she thinks the result might have been different had not Mr. Daly taken legal measures in the laudable wish to protect what he believed to be and what, morally speaking at least, are his rights.

Miss Walrath is a beginner. She elected to become a "star" at the outset, thinking that backing would take the place of experience. She doubtless knows better now, and she probably realizes, too, that it was a mistake to lay hands upon a play whose title was uncertain and which an estimable manager had paid to secure the use of.

I do not perceive that she is entitled to the measure of sympathy she appeals for, nor do I think the actors who were induced to try their fortunes with a novice because she was supposed to command unlimited capital, and who are now unwilling frequenters of Broadway, will agree with her view either.

✠

I am heartily glad of the great popular success of David Belasco's new play. That it is a big box-office winner there is not the slightest doubt. The Herald Square Theatre was crowded with paying visitors all last week, and the sidewalk speculators—whose presence is a sure sign of a hit—were on hand nightly in large numbers, and they drove a thriving trade.

The Heart of Maryland is not particularly subtle, artistic or dramatic in the true sense of that much-abused word; but it is wonderfully skilful in construction, its effects are very telling, its stirring qualities are many, and it holds an audience in a condition of breathless excitement from first to last.

Like Sardou Mr. Belasco is a past maser of stagecraft. He knows what will interest and move the public, and he has the ability not only to conceive but to realize it. His knowledge of stage technique is well-nigh marvellous. With its aid he manipulates materials that are neither new nor especially fruitful *per se* in such a manner that the spectator fails to appreciate the fact that he is being imposed upon, as it were. The "Curfew Shall Not Ring To-night" situation is a remarkable *coup de théâtre*.

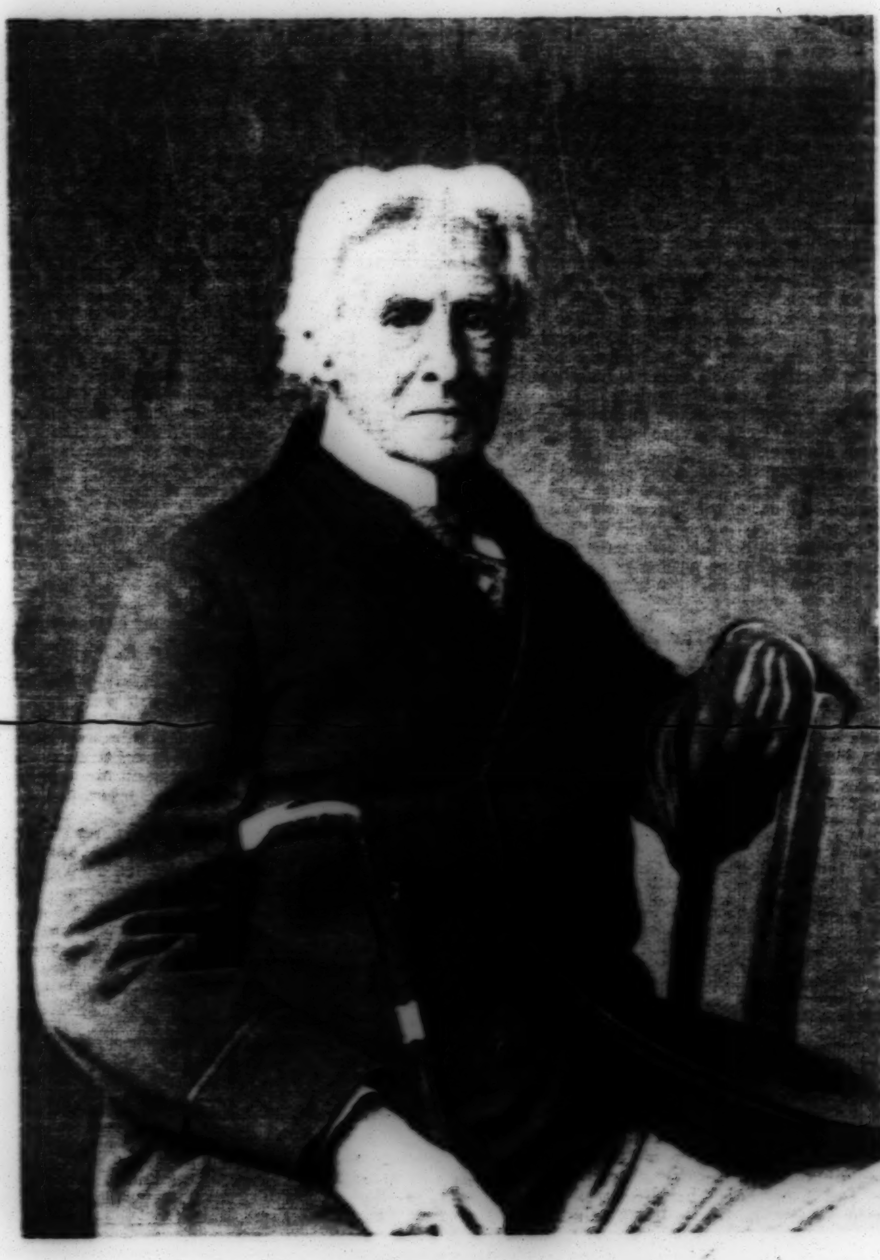
There are few writers for the stage who are such adepts in pure theatricalism as Mr. Belasco, not excepting Sardou himself. There are fewer who could make a play like The Heart of Maryland go in these blasé days when the public palate is dead to ordinary sensations.

The popular triumph of this play is gratifying, moreover, for the reason that at least two prominent managers who held it under contract balked at producing it and allowed it to slip through their fingers. They considered it extra hazardous because it was an American play. But Mr. Belasco did not lose faith in his own judgment, and the Herald Square production shows that his confidence was well founded and that the two managers in question lost a good thing through their unpatriotic and unmanagerial timidity.

And good things are not so plentiful in the dramatic world that they can be passed by with impunity.

✠

There has been considerable discussion in New York as to Dumas' play, La Route de Thebes, upon which the septuagenarian playwright has been at work for four or five years and which has been announced repeatedly for production at the Théâtre-Français only to be postponed on the plea that the work had not been completed.



HENRY HOWE

Meanwhile, several persons in this country have industriously circulated the report that they have secured the American rights to this still unfinished play. One budding star has announced it for production during the present season, while an agent, who deals in plays, hints that it may be purchased in another quarter.

Dumas himself pricks these bubbles in a letter written a few days ago to a friend who was curious to know what prospect there was of seeing the piece this Winter. He says:

> The story of La Route de Thebes is extremely simple. When I think it is in a condition to be presented to the public I shall have it produced; but it may be that I shall never deem it to be in that condition. In that event I shall lock it up in my desk. There are many probabilities that the thing will end in that way. I have reached an age when the best thing that one can do is to hold one's peace.
>
> That perfect writer and remarkable observer, Guy de Maupassant, said to me one day: "If I were rich enough not to be compelled to write my dream would be to write one short book on which I would work always, and that I would leave directions to have burned the day of my death." I think that I am realizing Maupassant's dream.

I have no doubt that the star and the play agent above referred to, apart from the several other persons who have claimed to control La Route de Thebes for this country, will find the dramatist's letter interesting. While it is by no means certain that Dumas at 72 is failing in intellectual powers, it is nevertheless evident that he has lost that confidence in himself which formerly permitted him to turn out the strongest plays with marvelous ease and rapidity.

✠

I have had occasion before to refer to the amazing enthusiasm which Louis Aldrich possesses where anything is concerned that enlists all his energies.

A few weeks ago he went to Boston and in a couple of days sent to New York the names and dues of 108 new members of the Actors' Fund.

He went to Chicago last week and before he left it was rumored that he had cut out for himself the herculean task of bringing the list of new Fund converts up to 1,000 before he would turn his face toward the metropolis again.

Evidently he is in a fair way to accomplish this object. From a correspondent I learn that in three days Mr. Aldrich secured 236 new members. He deserved the dinner which the Forty Club invited him to during his stay in the Windy City.

When it is considered that by his few days' work in Boston and Chicago Mr. Aldrich has added to the rolls of the Fund Association a number equal to one-half of the entire previous membership, it will be understood how decided, not to say phenomenal, his success has been.

Mr. Aldrich is doing this work out of pure interest in the Fund, which for years has monopolized more of his time than his own professional and personal affairs.

✠

The press of San Francisco has devoted a great deal of space to Wilton Lackaye's performance of Svengali during the engagement of Mr. Palmer's company in that city.

One journal publishes a two column account of Mr. Lackaye's career with pictures of him in several of his most notable successes.

The pictures are villainous, but the article is most interesting, calling to mind as it does the fact that that young actor, whose career spans but a few years, has never made a failure, but has credited to his record an almost unprecedented number of hits.

✠

Mr. Towse in the *Century* says that there are only three actresses now in active life to whom by common consent the title "great" can be applied. The fortunate three, according to this critic, are Bernhardt, Modjeska and Duse.

I do not think that anyone will quarrel with Mr Towse for placing Duse in this radiant category; but there are several other actresses in the world—Ellen Terry and Jane Hading, for instance—who are entitled to rank beside Madame Modjeska, while surely that trickster in artifice, Sarah Bernhardt, does not possess a clear claim to such distinction.

Bernhardt is a successful sham, who has managed to pull the wool over the eyes of a good many otherwise sensible people, but who has never succeeded in deceiving discriminating judges of acting as to her real place in the world of dramatic art.

✠

William Winter has returned from England and has brought with him a number of interesting commentaries on English players, not the least entertaining of which is his opinion of Mrs. Patrick Campbell, whom he saw as Juliet.

He found her possessed of certain sensibility and personal charm although she was of an obviously mature, conventional, drawing-room order of mind and manner. In the tragic phases of the role she was limp and powerless and from the potion scene to the close "her acting had neither purpose, form, continuity, coherence, visible passion, impressiveness, nor dramatic effect."

Mr. Winter's estimate of Mrs. Campbell agrees with that of the several Americans who have seen her. She seems to be a London fad merely, whose success is due to oddity of method and strangeness of personality, coupled with the fact that the English stage at the present day is curiously lacking in interesting young actresses.

✠

Cuyler Hastings was honorably acquitted last Saturday of the infamous charges which has been made against him by the Society for the Prevention of Cruelty to Children, upon the worthless testimony of a group of youthful offenders whose operations in the Tenderloin district have since been exposed in glaring colors.

Mr. Hastings, who is an actor of good position and a member of the Players' Club, purposes to sue Mr. Gerry's Society for the damage that has been done to his reputation through this prosecution.

I hope that he will succeed, for he has been placed in a terrible position, his character has been vilely assailed, and Mr. Gerry and his associates should be taught a lesson which they will not soon forget.

✠

The announcement that W. A. McConnell is about to appear in the guise of a playwright, is one of the interesting developments of the past week. The review that he will write for the Casino ought to be even better than the preceding pieces of the kind presented by Canary and Lederer, for Mr. McConnell has a pretty wit and his knowledge of all the amusing events in the theatrical world during the past season will insure abundant material.

HENRY HOWE.

Two weeks ago The Mirror published a portrait and sketch of Mrs. Keeley, the venerable English actress, who will attain her ninetieth year on the 20th of next month, and who is the oldest actress living, although retired. As a matter of kindred professional interest The Mirror this week presents the picture of an actor whose life and present activity are remarkbly interesting. This actor, the oldest in actual service in the world, is Henry Howe who is a member of Henry Irving's company. He will be eighty-four years of age next March. Mr. Howe has all the vigor of a man of sixty, and as an artist he is more notable to-day than ever. The picture of Mr. Howe used by The Mirror is from a photograph specially taken in Boston for the purpose, and in forwarding it the honored old actor said: "I certainly think it the best ever taken of me."

Henry Howe is a *nom de theatre*, the actor's family name being Henry Howe Hutchinson. He was born in Norwich in 1812. The Hutchinson family had always been members of the Society of Friends, in whose faith young Hutchinson was carefully trained by his parents. He was educated at the Friends' school at Ackworth, near York, where his most intimate schoolmate was John Bright. Both lads desired to excel in reading and elocution, in which branches they were fortunate to have an exceptionally able instructor, who lived to see one of his pupils afterwards known to fame as "the great Commoner," the leading orator of his political party, and the other one of the most finished actors upon the metropolitan boards. When young Hutchinson determined to adopt the stage as a profession, he sought an interview with Edmund Kean, then manager of the Richmond Theatre.

Kean chanced to be in an amiable mood, and graciously heard what his young visitor had to say. Seeing before him a lad clothed in the severely plain and characteristic Quaker garments, ambitious to become an actor, the regally comical aspect of the situation must have impressed him. He invited the youth to walk with him to the river bank and accompany him in his wherry to Twickenham for dinner.

While at table Kean used every argument to dissuade his youthful guest from attempting to enter theatrical life, and suddenly breaking off the conversation, fixed his piercing eye upon him and, after a prolonged pause, made this abrupt and disconcerting inquiry: "Can you starve, boy? For," continued he, with impressive and pathetic emphasis, "I have known what it was to starve. I have been thirty-two hours without food, save a crust of bread and a turnip stolen from a farmer's field."

The great actor did not, however, dissuade the novice, who persisted in his design to adopt the stage. He made his first essay at the Coburg Theatre, and in the seasons following secured engagements at the Strand, the Queen's, and at Covent Garden under Macready's management, where he remained for several years.

Bulwer's Lady of Lyons and Richelieu were originally produced by Macready. In the first, Mr. Howe has since played every male part. In Richelieu he was the original François, the page to whom the Cardinal entrusts the packet. The critical manager was sufficiently pleased with François to advance his salary an additional thirty shillings per week.

At the expiration of Macready's lease of Covent Garden, Mr. Howe was engaged by Benjamin Webster for the Haymarket, where he remained under Webster, Buckstone, and other managers for the period of forty consecutive years—a remarkable and truly honorable professional record. During John Sleeper Clarke's management of that theatre he was stage manager. Upon the Bancroft's leasing the Haymarket he went to the Strand, and subsequently became a member of Henry Irving's Lyceum company.

The present is Mr. Howe's fifth vist to America with Mr. Irving, to whose genius he pays the highest tribute, and for whom he entertains the warmest regard and admiration, both as a man, an artist, and a manager. On his eightieth birthday that eminent tragedian presented him a massive gold pencil. Of Miss Ellen Terry he speaks in terms of paternal affection. Throughout his sixty years of active professional life Mr. Howe's favorite recreation has been gardening. His suburban home at Ilseworth, purchased fifty years ago, is well known by English gardeners and horticulturists. In his domestic relations Mr. Howe has also been favored. He has been twice married, is now a widower, and his surviving family representatives are his elder son Henry, a prominent London journalist, two married daughters, two grandsons, one of whom is engaged in business in Chicago, a granddaughter, and several great-grandchildren.

With the London public, Mr. Howe was, in his younger days, a recognized favorite in all the leading juvenile roles of old-time comedy and tragedy, such as Claude Melnotte, Romeo, Charles Surface, Doricourt, Captain Absolute, etc. In his advancing years he became equally identified with and popular in the opposite roles of old men—Colonel Damas, Sir Peter Teazle, Old Hardy, Sir Anthony Absolute—as well as the stage fathers of the more modern drama.

To give a list of the parts Mr. Howe has assumed would require much space. Many anecdotes of his professional career are told. On the occasion of Macready's farewell performances Mr. Howe played Marc Antony to that tragedian's Julius Cæsar. So successfully was this part acted that Mr. Macready drew a ring from his finger and presented it to Mr. Howe in token of the latter's eminent services. This ring was a valuable one that had been found at Herculaneum.

The history of the stage affords few figures that present so interesting a study as does this of Henry Howe. A simple glance at his remarkable face, in repose, framed in snowy hair, excites a respect that grows to admiration as one witnesses his work and to wonder as one contemplates the span and achievements of his professional life. And to respect, admiration and wonder is added affection in those who have the privilege of intimate association with this patriarch of the theatre.

First-class boarding house entirely newly furnished unsurpassing French cuisine; $8 to $25 weekly. Mme. Schultze manager, 249 West 25th Street, near Broadway. ⁂

AT THE THEATRES.

Herald Square.—The Heart of Maryland.

Romantic play in four acts by David Belasco. Produced Oct. 22.

Gen. Hugh Kendrick	Erank Mordaunt
Col. Alan Kendrick	Maurice Barrymore
Col. Fulton Thorpe	John E. Kellerd
Lieut. Robert Telfair	Cyril Scott
Provost Sergt. Blount	Odell Williams
Tom Boone	Henry Weaver, Jr.
Lloyd Calvert	Edward J. Morgan
The Sexton	John W. Jennings
Uncle Dan'l	Scott Cooper
Capt. Leighton	A. Pearson
Capt. Blair	A. C. Mora
Lieut Hayne	W. H. Foy
Corporal Day	Edwin Meyer
Corporal	H. E. Bostwick
Bludsoe	Edwin F. Mayo
Little True Blue	Johnny McKever
Mrs. Claiborne Gordon	Helen Tracy
Maryland Calvert	Mrs. Leslie Carter
Phœbe Yancey	Georgia Busby
Nanny McNair	Angela McAull

The Heart of Maryland, which had its initial performance at the Herald Square Theatre last Tuesday evening, is an assured success. It is by no means remarkable viewed from a lofty literary standpoint, but the dialogue is at least of a terse and stirring order, and serves its purpose in setting forth the exciting and amatory incidents of the piece. The play abounds in dramatic action and the interest in the plot is sustained up to the end of the last act.

The story embodies a romance of the civil war, and the action takes place in Maryland. The first scene shows The Lilacs, the home of Maryland Culvert, a Southern girl, whose lover, Colonel Alan Kendrick, has taken up arms against the South. Alan's father is General Hugh Kendrick, who is in command of the confederate forces, and has his headquarters at The Lilacs. In the course of the first act Alan is brought to The Lilacs as a prisoner of war. His exchange having been duly arranged, Colonel Thorpe, one of his bitterest enemies, plans for his destruction with other exchanged prisoners on their march to the exchange station.

Thorpe's plans, however, are frustrated, and Alan returns secretly to The Lilacs. There he is induced by Maryland's brother, Lloyd Calvert, to throw a Confederate overcoat over his Union uniform, and conceal himself in an old mill until Maryland can be sent there to meet him. Young Calvert is loyal to the United States, and has secret information for General Hooker. Colonel Thorpe, ostensibly a secret service agent, endeavors to extract all the information he can from him. When Calvert is accidentally shot, and Alan is caught on his way to the mill, Thorpe accuses Alan of being a spy and as having been associated with Calvert in conveying secret information to General Hooker.

A paper found on the body of Calvert places Alan in a serious plight, especially as Maryland, when she hears that her dead brother is charged with having been a Northern spy, unintentionally gives damaging testimony against her lover.

The situation becomes heartrending when General Kendrick is compelled by the evidence to countenance the execution of his own son. Maryland then secures a letter from General Hooker requesting that the execution be postponed, as further investigation would prove Colonel Kendrick a victim of circumstantial evidence. Meanwhile General Kendrick has fallen in battle, and Colonel Thorpe being in command declines to comply with General Hooker's request, and not only orders the execution to take place immediately, but tells Alan that Maryland will be forced to pass the night in his amorous embrace. When he attempts to embrace Maryland she stabs him with a bayonet that has served as a candle-holder.

Then follows the sensational scene of the play. Maryland frees Alan and induces him to escape to save them both. Thorpe recovers consciousness, and orders the bell to be rung that announces the escape of a prisoner; Maryland is then seen winding her way up a realistic staircase to the belfry, and reaches the bell just as it begins to move to sound the alarm. Seizing the clapper she is swung to and fro in mid-air. The bell, of course, is not rung, and her lover is saved. In the last act the lovers are united, and the villain obviously comes to grief.

Mrs. Leslie Carter acted effectively as Maryland Calvert. Her accent was at times a trifle too English for a typical Southern girl, but that is a defect that can be easily remedied. Whether her histrionic efficiency is the result of prolonged training for the part, or whether she has pronounced natural ability as an actress, need not be discussed at present. Her acting often lacks inspiration, notably in strongly emotional scenes, but her personation was otherwise of a most telling order throughout the performanse

The supporting cast was well selected. Frank Mordaunt as General Hugh Kendrick, Maurice Barrymore as Colonel Alan Kendrick, John E. Kellerd as Colonel Fulton Thorpe, Cyril Scott as Lieutenant Telfair, Odell Williams as Sergeant Blount, Henry Weaver, Jr., as Tom Boone and Edward J. Morgan as Lloyd Calvert, all worked conscientiously and contributed their share to the successful outcome of the production.

John W. Jennings offered a neat character bit as the sexton. Scott Cooper, Edwin F. Mayo and their associates were also seen to advantage in their respective parts. Helen Tracy, Georgia Busby and Angela McAull assisted Mrs. Carter in infusing a woman interest into an overwhelmingly masculine cast.

The scenery is delightfully picturesque, and entirely in keeping with the romantic and military incidents. The performance as a whole gave ample evidence of Mr. Belosco's clever stage management.

Fifth Avenue.—Ambition.

Play in three acts by Henry Guy Carleton. Produced Oct. 22.

Senator Obadiah Beck	Nat C. Goodwin
Senator Hardy Marian	George Fawcett
Major Roanake Gashwiler	C. F. Montaine
Don Ramon De Arguello Y Armyos	H. Bergman
Hon. Rufus Neptune	Wallace Bruce
Ingomar Cartridge	Louis Payne
John Maxwell	J. G. Saville
Samuel Inge	Arthur Hoops
Jerry	John T. Craven
Mrs. Marion	Jean Clara Walters
Alicia	Ethel Browning
Mrs. Brig Gen. Cartridge	Estelle Mortimer
Lady Lossing	Marie Curtis
Ruth	Annie Russell

Ambition, presented for the first time at the Fifth Avenue Theatre last Tuesday evening, might be characterized as a romance of American politics. The literary element of the play is of a superior order.

Henry Guy Carleton, the author of Ambition, can hold his own with any American dramatist so far as the dialogue of a play is concerned. In the matter of dramatic construction it is either hit or miss with Mr. Carleton. He seems to work out the plot by some sort of chance method.

In the present instance he has written a most effective second act, but the first act is "talky," and the last act is dramatically unskilful. It is generally fatal to have the exciting scene of a piece merely referred to by the characters, instead of actually presenting the scene to the audience.

The last act of Ambition hinges on the outcome of a convention in session to nominate a candidate for the Presidency of the United States. The progress of events in the convention is imparted to the audience by means of telegrams sent to and read by the interested individuals. There were so many telegrams that the scene was placed in jeopardy. But aside from this and other minor defects in dramatic construction, Mr. Carleton has written a charming, edifying and entertaining play.

The character personated by Nat C. Goodwin is that of Obadiah Beck, who has risen from a train hand to the dignified office of a United States Senator. At the opening of the play he is Chairman of Foreign Affairs in the Senate. Several of his false friends who wish to ruin him, principally on account of his opposition to their Cuban policy, urge him to permit his name to be used as a Presidential candidate in the convention.

He learns of the trap laid for him in time to lure them to his house, while he uses a private wire to withdraw his name before it has been presented to the convention, and incidentally has his pet Cuban bill passed over the President's veto both in the Senate and House of Representatives, where he has managed to summon his staunch adherents while his opponents were off their guard.

Incidentally there is a charming love episode between the Senator and a winsome young woman, who looks upon him as an ideal hero.

Several of the characters that are supposed to pervade the social and political life of Washington are somewhat overdrawn and border closely on burlesque. The comedy scenes, as a whole, are capital, and the play, when properly revised, should serve Mr. Goodwin as an excellent addition to his starring repertoire.

Mr. Goodwin was decidedly in his element as Senator Beck. He may not appear entirely to the manner born in a costume part like David Garrick, yet when it comes to a typical American he can give most of his fellow-actors cards and spades. But why does he wear such a frightfully grotesque wig? No girl could possibly worship a United States Senator in such a ludicrous make-up. The best acting done by Mr. Goodwin, barring his comedy work, was in the thrilling climax of the second act, which won enthusiastic applause, and caused him to be called before the curtain to make a speech.

Of the supporting company the first honors were easily won by Annie Russell, who offered a most delightful sketch of captivating girlhood, and the audience could readily understand why Senator Beck neglected the affairs of State in order to enjoy a tete-a-tete with Ruth.

C. T. Montaine gave a telling character sketch of a Southern major of mercenary proclivities. Estelle Mortimer and Louis Payne were also seen to advantage in character roles.

George Fawcett was too emphatic as Senator Marian, while J. G. Saville was rather too mild as John Maxwell.

Henry Bergman did what he could with the exaggerated type of a rascally and amorous Spaniard. The other parts were fairly well-portrayed.

The production did not call for elaborate scenery, as the entire action of Ambition takes place in Senator Beck's house at Washington.

Palmer's.—The Shop Girl.

Musical Farce in two acts. Text by Henry J. Dam. Music by Ivan Caryll. Produced Oct. 28.

Mr. Hooley	W. H. Rawlins
Charles Appleby	Seymour Hicks
Bertie Boyd	George Grossmith, Jr.
John Brown	M. Dwyer
Sir George Appleby	Walter McEwen
Colonel Singleton	George Honey
Count St. Vaurien	A. Nelson-Fisher
Mr. Tweets	Alfred Asher
Mr. Miggles	Bertie Wright
Bessie Brent	Ethel Sydney
Lady Dodo Singleton	Annie Albu
Miss Robinson	Marie Faucett
Lady Appleby	Leslie Greenwood
Ada Smith	Connie Ediss
Faith	May Beaugarde
Hope	Minnie Sadler
Charity	Winnie Rose
Maud Plantagenet	Adelaide Astor
Eva Tudor	Violet Dene
Lillie Stuart	Ida Wallace
Ada Harrison	Hylda Galton
Mabel Beresford	Nellie Huxley
Florence White	Zara De Larne
Birdie Waudesfaude	Nellie Langton
Maggie Jocelyn	Violet Durkin
Violet Deveney	Annie Vivian

The Shop Girl was placed in evidence for the first time in this country at Palmer's Theatre last evening. It is properly classed as a musical farce, and it proved to be all that is claimed for it by those who had seen the production at the Gaiety Theatre in London. It is a lively potpourri of song, dance, fun and color.

So far as it can be said to have a story, it all concerns a search for an heiress. Sir George Appleby, a solicitor; Colonel Singleton, a retired officer; and the Count St. Vaurien, secretary to Mr. Brown, a Colorada millionaire, are in possession of the secret that a fortune of four millions sterling is awaiting the discovery of a youthful claimant in the person of a foundling girl, and they are conducting a search for this heiress with motives that are not wholly disinterested. Many foundling girls present themselves, but although they have birth marks, they are not of the right congenital order. The plot thickens when circumstances point strongly to the vast array of young ladies in the employ of Mr. Hooley, the proprietor of the Royal Stores. It seems clear that one of them must be the missing person.

Hooley believes that he has discovered the young woman a good-natured but rather vulgar apprentice who is known as Ada Smith. He hopes to steal a march on his rivals by secretly marrying this vivacious young woman, whom he succeeds in winning away from Miggles, his floorwalker. In the act the scene changes to the Fancy Bazaar at Kensington, organized by Lady Appleby and her husband-hunting daughters in the pretended interests of charity.

Hooley begins to entertain doubts as to Mrs. Hooley's identity with the foundling heiress. His doubts are confirmed by the discovery of the genuine claimant in the pert, clever and pretty shop girl, Bessie Brent, who at the end of the act bestows her hand and fortune upon Lady Appleby's son Charles, an erratic medical student.

The plot, however, is really of no particular consequence. It merely serves as a connecting link of many drolleries and burlesque absurdities.

The diverting nature of the entertainment is greatly enhanced by its taking melodies and pretty girls in fetching costumes.

The singing and dancing were excellent, and the stage management kept everything and everybody on the move from start to finish.

It seems almost too invidious to single out any one in the cast for special commendation. The principals, of course, had advantageous opportunities to show their individual talents, but the entire cast was excellent.

W. H. Rawlins as Mr. Hooley, Seymour Hicks as Charles Appleby, George Grossmith, Jr., as Bertie Boyd, and George Honey as Colonel Singleton were all capital.

Bertie Wright, as Mr. Miggles, a shop walker at the Royal Stores, was the liveliest counter-jumper that ever graduated from selling tape to showing off baby carriages.

Ethel Sydney as Bessie Brent caught the fancy of the house from her first entrance. Annie Albu, Marie Faucett, Leslie Greenwood, Connie Ediss, and their feminine associates, completed an unusually good cast for an imported company.

The scenery of the production is by Ernst Gross, and the musical conductor is Barter Jones. The solo dance in the second act was executed by Dorothy Douglass, and the show song was sung by Violet Durkin. The production is under the stage direction of A. E. Dodson.

MISS ADA REHAN

Under the Management of AUGUSTIN DALY.

NOW ON TOUR.

Week of Oct. 14, Albaugh's New Theatre, Washington.
Week of Oct. 21, Chestnut Street Opera House, Philadelphia.
Week of Oct. 28, Hollis Street Theatre, Boston.
Week of Nov. 4, Academy of Music, Montreal.
Week of Nov. 11, Princess Theatre, Toronto.
Week of Nov. 18, Montauk Theatre, Brooklyn.

Week of Nov. 25, return to Daly's Theatre, New York, for the season.

People's.—Sins of the Night.

A melodrama in five acts by Frank Harvey. Produced Oct. 28.

Harold Thorne	Frank Karrington
Manuel Ramez	Louis Glover
Leslie Thorne	Ed. J. Buckley, Jr.
Squire Thorne	Gustavus Booker
Tim Dexter	Phil McCarthy
John Marchant	Bertram Hood
Terence Foley	John Price
Pablo	Carrie Rennick
Draco	Charles Kline
Rosa	Susie Willis
Cynthia Mayne	Rita O Neal
Abemma	Lillian Price
Dolly Peachblossom	Florence Marion
Jenny	Beatrice Glover

Sins of the Night, by Frank Harvey, had its first New York production at the People's Theatre last night. This is the second melodrama by this well-known playwright that has been presented to Eastsiders this season at this house.

The entire action of the play, with the exception of the second act, occurs in England, partly in London and partly in the country nearby. The second act represents silver mines in Mexico.

Squire Thorne has a son, Harold, whom he disinherits because he married a circus rider, Rosa Marchant by name. Harold goes to Mexico to make his way in the world. While there his father dies and leaves his estate to Harold's cousin, Leslie, provided the latter marries the Squire's ward, Cynthia Wayne.

This marriage is distasteful to both, for Cynthia is in love with Harold, and she plots to estrange Harold and Rosa.

A scheming Spaniard in the person of Manuel Ramez is in Mexico. Leslie is indebted to him for a large amount. Leslie is not to receive his inheritance until a year from the time of Squire Thomas' death, and then only on condition that Harold does not return.

Harold does return and Ramez plots his death in order that he may receive the large amount of money due him. He is frustrated by Tim Dexter and John Marchant.

The last act occurs at Squire Thorne's house. Harold enters unexpectedly. There are explanations, and Harold forgives everything, regains possession of his wife and all is well.

Reynolds, Waldron and Felan, the managers, provide a capable company. The play is adequately staged. The house was full last night, and Sins of the Night will doubtless play to good business during the week.

Fourteenth Street.—Vaudeville and Drama.

John B. Doris has assumed the management of the Fourteenth Street Theatre, and from now on will conduct a continuous vaudeville performance, together with drama, changing each week with two productions daily.

The vaudeville entertainment will begin at noon and continue until 2 o'clock. The afternoon performance of the drama will then be given with specialties introduced between each act. At the close of the drama the time will be filled until 8 o'clock with specialties, and the second performance will last from that time until 11.

A Celebrated Case was the play produced yesterday. Among others in the cast are Eleanor Merron, Henry Bagge, Jessie Wyatt, William H. Lytell, Archie Cowper, and Pauline Davison.

Those who present the vaudeville specialties are: Macart's dogs and monkeys, the Judges, Emmonds, Emerson and Emmonds, Lawrence and Harrington, John W. World, Nellie Waters, Theo the musical Venus, Nelson and Milledge, and Heusted and Guyer.

The first performances were successful and well attended.

Grand Opera House.—Charley's Aunt.

The friends of Charley's Aunt turned out in goodly numbers last night at the Grand to witness and again enjoy the many humorous situations in which the old lady continually finds herself.

The play, produced by the original cast, is too well known to need special comment. It will remain throughout the week.

Harlem Opera House.—Fleur de Lis.

Della Fox and her clever associates moved from Palmer's to the Harlem Opera House last night, where they were received with much delight by the large audience. In her tuneful and amusing new opera, Fleur de Lis, this magnetic little artist loses no opportunity of charming her audience, and her excellent supporting company work hard to assist her. The opera is handsomely mounted, and given in a spirited manner. Next week, Sowing the Wind.

Columbus Theatre.—For Fair Virginia.

For Fair Virginia, the strong and well written war drama by Russ Whytal, was followed with keen interest by the audience at the Columbus Theatre last night. The play is full of dramatic situations and strong climaxes, and is in the hands of competent players, headed by Mr. Whytal and Marie Knowles Whytal. Agatha Dene, a charming one-act play by Mr. Whytal, was given as a curtain-raiser. Next week, Land of the Living.

At Other Houses.

GARRICK.—Leonardo began its second week last night. Mr. Duff's company is well balanced and the production is complete in every detail.

ABBEY'S.—For to-night the event of the season here—the opening of Henry Irvings engagement—is set down. Irving will be seen in Macbeth, and Ellen Terry as Lady Macbeth. On Saturday night The Lyons Mail will be acted. King Arthur will be played next week.

DALY'S.—Hansel and Gretel continues to delight the audiences at this theatre. The matinees are especially popular with the children.

GARDEN.—Joseph Jefferson will change his bill on Thursday night, when he will present the perennial Rip.

BROADWAY.—His Excellency is drawing splendidly. The ballet soldiers are one of the popular features of the town.

EMPIRE.—John Drew in Christopher, Jr., is playing to large houses.

BIJOU.—The Widow Jones and May Irwin are to stay but a week after this, although they could undoubtedly hold the boards the whole season did managerial arrangements permit. Peter F. Dailey in The Night Clerk will be the succeeding attraction.

HOYT'S.—The Gay Parisians continues to give hearty enjoyment to large gatherings.

AMERICAN.—This is the last week of The Great Diamond Robbery, whose receipts keep up to the topnotch. Next Monday Sutton Vane's new melodrama, In Sight of St. Paul's, will have its first metropolitan hearing.

FIFTH AVENUE.—Nat C. Goodwin in Ambition is drawing well.

STANDARD.—The Capitol runs on smoothly, and Manager Hill is using ingenious methods to advertise it.

ACADEMY.—The Sporting Duchess attracts the multitude. The elaborate production offers many elements of interest.

LYCEUM.—The Prisoner of Zenda is still remarkably suceessful at this house.

IRVING PLACE.—The Witch's Ravine, a play by a new German dramatist, George Engel, was successfully produced at the Irving Place Theatre last Thursday night. The piece is still crowding the theatre.

BROOKLYN THEATRES.

Montauk.—Gismonda.

Fanny Davenport began her season here on Monday evening before a crowded house, presenting for the first time in the Western District of the city her superb production of Sardou's Gismonda. The very elaborate scenic effects, as well as the strong acting of Miss Davenport and Melbourne MacDowell, pleased the audience immensely, and curtain-calls were the order of the night. Next week, the same attraction.

Columbia.—The Case of Rebellious Susan.

The ever-welcome Lyceum company began a week's engagement here on Monday evening. All of the performers received a warm welcome on their appearance. The play was The Case of Rebellious Susan, and in it, Isabel Irving, Herbert Kelcey, Mrs. Walcot, Stephen Grattan, Walter S. Hale, Elizabeth Tyree, and the other talented Lyceum players appeared to great advantage. The Wife, An Ideal Husband, and The Charity Ball will be presented during the week. Next week, the Empire company in The Masqueraders.

Park.—Pudd'nhead Wilson.

Frank Mayo's dramatization of Mark Twain's Pudd'nhead Wilson began a two weeks' engagement at the Park on Monday evening. Mr. Mayo's impersonation of the leading character was thoroughly artistic, and received the recognition due to its many fine points. Some of those who helped in the successful presentation of the play are George Hallton, Eleanor Moretti, Newton Chisnell, and Frances Grahame. Next week same attraction.

Amphion.—Trilby.

A crowded house gave Trilby a cordial greeting on Monday night. The S. R. O. sign was displayed early. Enthusiam, good nature, and plenty of applause were in evidence. The same cast appeared as at the Park two weeks ago. Virginia Harned filled the title-role, and played the character as conscientiously and successfully as ever. Charles Kent's Svengali was clever. Burr McIntosh, John Glendinning, Alfred Hickman, and Madame Cottrelly contributed excellent support. Next week, Fleur de Lys.

Bijou.—The Sidewalks of New York.

The Sidewalks of New York was played to a good house on Monday night. Kearney P. Speedy, the diver, is a special favorite. The Herald Square scene was warmly applauded.

Grand Opera House.—The Alsatian.

Charles T. Ellis is a Brooklyn favorite, and a large audience welcomed him on Monday evening in his new play, The Alsatian, by Charles Erin Verner. Ellis' songs were repeatedly encored.

Empire.—In a Big City.

Robert Gaylor is playing In a Big City here this week to the gratification of his many admirers.

LEFT IN COLUMBUS.

Grace Huntington telegraphs to THE MIRROR that the Thomas Q. Seabrooke company left her in Columbus, O., on Saturday without paying her last week's salary.

THE FOREIGN STAGE.

A NEW FRENCH DRAMATIST.

PARIS, Oct 29.

The Comédie-Française is determined to be up with the times. Les Tenailles was the work of a "new" man, albiet M. Paul Hervieu's newness was backed up by two or three novels with imposing sales; but the author of Le Faune produced this week at the Français, M. George's Lefèvre, is newer still, in fact, a new light. Of so recent a birth, indeed, is his reputation that not many years ago he stared poverty in the face for no short space of time, and slept, it is said, for three weeks in a ditch where gas pipes were being laid. M. Paul Hervieu never knew these hardships of obscurity, for he is wealthy.

Le Faune is not obviously the work of a "new light," for it is written in quite academical verse, with none of the poetic license in which young literary France revels. The subject matter is, however, well ahead of the times, free love being the theme and a satyr its exponent, which shows that M. Lefèvre has gone to Mythology for his characters, though the fashion of to-day gave him his ideas.

The characters are Dophins, a love lorn swain; Amaryllis, an amorus nymph; Damoetas, a sly priest; and the Satyr, who appears at the finish. Grey haired Domoetas fancies Amaryllis, and to win her plies the augur's proverbial trade. "Zeus," he says, "has revealed unto me his wish that we be united in wedlock." Dutiful Amaryllis must against her wish obey, and seeks to soothe her own and Dophins' heart with the belief that though the joys of this earth will be for the priest, eternal felicity will be the lovers' lot in heaven.

Enter then from behind the bushes the Faune, the good-natured patron of lovers, who unmasks the priest's trickery. Zeus never revealed his wish at all, and if he had it would no doubt have been in favor of true love. Besides, love knows no law, either that of mortal or that of gods. Then follows a long exposition of the doctrine of free love, now humorous, now rhapsodic, after which the minds of the lovers are quite made up.

M. Coquelin, the younger, delivered the Faun's address with delicious humor, but of course failed in the serious and lyrical portions. Mademoiselle Reichemberg was once more the type of the ingénue as Amaryllis, while M. Albert Lambert was not quite unsophistocated enough as the swain.

Le Faune proved a wonderful success considering the slightness of the sketch. The *abonne* of the Français has evidently a taste for the new philosophy when fancifully amusingly attired.

HERVIEU'S PLAY AROUSES DISCUSSION.

Discussions are rife anent Les Tenailles, the surest sign of success. The author himself has entered the lists and writes a long letter in answer to M. Franicsque Sarcey, the critic of the *Temps*, who reviewed his play unfavorably. One passage is worth mentioning in the letter. M. Hervieu claims in opposition to M. Sarcey that the idea of duty holds a considerable place in the play, and that Irene's sister—who resigns herself to a marriage like that of Irene's, who rebels—is its personification. If this be the case it may be asked, what becomes of the purpose of the play, which presumedly is to set forth the iniquity of a binding marriage law?

BURLESQUE AT THE DÉJAZET.

A new folie vaudeville at the Déjazet, produced this week, is only worth mentioning. Tous Criminels is the wild tale of a heterogeneous collection of persons, including officers, young ladies of all kinds, Italians, Annergnots, and French Bourgeois, who are arrested by the Swiss police on a charge of stealing a plan of the fortifications of the Lake of Geneva. The magistrate, however, turns out to be a sham and in reality a composer, who sets about getting an opera of his performed by the motley crew of supposed spies. These mad proceedings are brought to a satisfactory and restful close by an incalculable amount of weddings.

L. JERROLD.

NOTES FROM ABROAD.

Billing Ashcroft, well known in this country, was found in his dressing-room at the Alhambra, Belfast, on Oct. 7, suffering from a gash in his throat. He was taken to the Royal Hospital.

James H Wallick is meeting with great success with The Bandit King in the English provinces.

A telegram from London says that the London County Council granted on Oct. 25 unconditional licenses to the Empire and to the Alhambra Theatres, and refused the Palace Theatre a promenade license.

THE FUND RESCUES THE CHILDREN.

The laudable efforts made by the Actors' Fund to rescue the child actress, la Regaloncita, and her sisters from the destitution in which they had been left in Rio Janeiro by the sudden death of their mother, Mrs. Ewer, were related in THE MIRROR week before last. These efforts have been crowned by success, and the officers of the Fund deserve the thanks of the profession generally for the commendable promptness with which they acted in the matter.

Upon receipt of A. M. Palmer's telegram, Theodor Roselle, the Fund's corespondent at Washington, laid before the State Department the facts in the case together with the Fund's suggestion that the American Consul at Rio Janeiro should locate the children. This suggestion was at once acted upon, and a cable was received from Brazil that the children had been found and were being looked after. The Executive Committee of the Fund immediately voted the sum of $250 to defray the preliminary expenses, and Adolph Bernard, the assistant secretary of the Fund, visited all the South American shipping companies to ascertain the best means of getting the children home. Finally, through the good services of W. R. Grace and Co., it was settled that the children should be sent to their father, Dr. Fernandez A. Ewer, who lives at Valparaiso, Chili. The children will go down the coast and through the Straits of Magellan. They will probably not appear again on the stage.

This act of charity will cost the Fund about $500. It is money well spent. The children have been saved from a dangerous predicament, and the quickness with which the matter has been settled is the best advertisement the Fund could wish as to the completeness of its equipment and the benefit it is to the profession.

PREACHERS TURN PIRATES.

The Chicago ministers who started out to reform the theatre by establishing what they call the Peoples' Institute have run against a snag owing to the dishonesty of their practices. Their plan was to present popular plays, and thereby lure away the people from regular theatregoing.

They started in upon a policy of out-and-out piracy. They rehearsed Hazel Kirke, and lawyers had to be employed by the owners of that play to prevent its production.

Later on they returned to Trilby as a suitable piece to represent, and announced a version "adapted from Nodier's book." Harper Brothers were obliged to invoke the law against the would be pirates, and they secured an injunction which put a quietus to their scheme.

It is a matter of some curiosity to know what play property these reverend buccaneers will attempt to steal next.

KELLAR IN PITTSBURG.

Dudley McAdow is delighted with Kellar's success in Pittsburg last week. He says that his attraction played to $2,000 more on the week than any other magician who has appeared in that city this season, and he is willing to submit that assertion to the test of comparison and proof.

"Kellar produced The Mystery of the Blue Room for the first time in Pittsburg," writes Mr. McAdow, "and with magnificent success. All Pittsburg is talking about it. This is the crowning effort of the American magician's life, and on it he stakes the work of a lifetime. Who can rival it?

"We shall present The Blue Room in Baltimore next week at the Academy of Music, and with the improvements daily making in this masterpiece of modern magic Baltimoreans will be able to see spirit forms on a brilliantly lighted stage."

UNDER THE BLACK FLAG.

The Gordon and Gibney company are pirating Young Mrs. Winthrop in Illinois under the title of Cupid's Clients.

A performance of Josh Whitcomb by amateurs was advertised to take place at Croveton, N. H., this week, on the occasion of the opening of a new hall there.

W. E. Gorman yesterday telegraphed Charles Frohman from Louisiana, Mo., that the Moore-Livingston repertoire company last week pirated The Fatal Card at Moberly, Mo.

Manager Baird, of Lansing, Mich., reports that Charles H. Haystead recently applied to him for time for "a swell repertoire company headed by Josie Mills." The repertoire includes Master and Man. "Forget-Me-Not is also a leader with us for our society night," vouchsafes Mr. Haystead.

A company called The Ideals is pirating various plays in the West.

THE MERRY WORLD'S TROUBLES.

The Merry World company was in trouble in Columbus, O., last week. Ben Tuthill, the manager, was arrested on Friday on a trivial charge, the object being to get hold of the money in his possession. Later the company left for Chicago, the fares having been advanced by David Henderson of the Grand Opera House, where the company opened on Saturday night.

THE ELKS' BENEFIT.

The programme of the benefit of the New York Elks will contain the following names: Henry Irving, Ellen Terry and the Lyceum Theatre company in Charles I.; Russ Whytal in Agatha Deane; Charles Kent, Mlle. Paqueretti, Vesta Victoria, Florrie West, Mlle. Riviere, Clara Wieland, the Metropolitan Troubadours, and many others of prominence.

LADY DOUGLAS MAKES A HIT.

T. Daniel Frawley telegraphed to THE MIRROR on Saturday from Los Angeles that "Lady Sholto Douglas made a big hit last night. She was recently engaged for his successful stock company, which is continuing to do a large business on the Pacific Coast.

REPORTS OF FAILURES.

Lizzie Evans' starring tour closed before it had really opened. The company went to Plainfield, N. J., where they rehearsed a week from Tuesday, Oct. 8, as that was to be their opening place on Oct. 14. Miss Evans refused to go on, owing, it is said, to a misunderstanding with her manager. The company has returned to New York.

The Flag of Truce combination is said to have stranded on Oct. 15 at Fort Wayne, Ind., where the company was playing at the last advices. Three weeks' salary are reported to be in arrears.

Additional information concerning the recent closing of the Two Colonels company at Lexington, Ky., is to hand. The members of the company attached the scenery for arrears of salary, and they raised $200, which paid the hotel bills and bought tickets to New York. W. R. Goodall, the author and proprietor, and his wife, were left behind. Charles Melville, the advance agent of the company, who was ill in an hotel there, was given tickets for New York.

Jeffreys Lewis, who has been touring with Arthur Forrest as leading man in a repertoire consisting of Article 47, La Belle Russe, and Forget-Me Not, closed her season on Oct. 19, in Hoboken, N. J. Bad business was encountered all along the route, it is said.

Sadie Hasson's company, playing A Kentucky Girl, disbanded at Indianapolis, Ind., on Oct. 12. Miss Hasson returned to her home at Mt. Clemens, Mich. Frank G. King, of the company, goes with William Barry; Frank C. Young with Birds of a Feather, and Fred. Sawyer with A Pair of Kids.

A. Y. Pearson's stock company (Eastern) will close, it is reported, on Oct. 26.

Cora Van Tassell, who has been touring with Tennessee's Pardner, closed at Richmond, Va., on Thursday.

The members of the Zozo Extravaganza company were stranded in Reading, Pa., on Oct. 16 and were obliged to apply to the local Poor authorities for money with which to buy tickets to Philadelphia.

ENGAGEMENTS.

William H. Sherwood, as advance agent for Charles T. Ellis in The Alsatian.

Maude Wilson, for the Marie Jansen company.

Henrietta Lander to replace Blanche Walsh in The Great Diamond Robbery.

Henry Bagge as leading man of John B. Doris' stock at the Fourteenth Street Theatre.

W. H. Elwood for Fanny Davenport's company.

W. A. Whitecar to play the part in The Great Diamond Robbery now played by Orrin Johnson.

Aaron Appleton as treasurer of the Casino.

Leo Dietrichstein and George K. Fortescue for A Stag Party.

Lillian Burkhardt for Marie Jansen.

Ida Brooks for the principal singing part in A Stag Party.

William Courtleigh for John Swiftwin, the leading part in Northern Lights, Atkinson and Calder's new melo-drama which is to be produced at the Bowdoin Square Theatre, Boston, next Monday.

William Bonelli, by Atkinson and Calder, for the heavy in In Sight of St. Paul's, which will open at the American Theatre on Nov. 5.

OBITUARY.

The cable announces the death at Manchester of Sir Charles Halle, the celebrated pianist. Sir Charles Halle displayed wonderful musical genius when a child. At three he knew his notes. At four he appeared at a concert in his native town of Hagen, Westphalia. At the age of four Spohr arranged for his appearance at a concert under his direction. For the next ten years young Halle gave no more exhibitions, but studied incessantly. Then he went to Paris where he acquired a great reputation for his style of interpreting classic compositions. When the revolution of 1848 broke out he went to England and thenceforth made that country his home. He became director of the Musical Institution at Manchester and was recognized as the chief of classical pianists in England.

Joseph Aronson, a brother of Rudolph Aronson, was killed in London on the 24th inst. by falling down a flight of stairs at his lodging in Warwick Street. It is supposed he fell during a sudden syncope. The deceased was about forty-one years old, and was well known in this city. He was an inventor, and his patents on paper collars and cuffs at one time brought him a large income. He was not connected with theatricals.

James F. McCue, the advertising agent and doorkeeper at the Standard Theatre, died of acute pneumonia last Friday evening. He was thirty-four years old and had been with Mr. Hill twelve years. Mr. Hill will probably give a benefit for his widow.

Henry A. Foster, an ex-manager of the Cook Opera House, Rochester, recently died in that city. In 1883 he went from commercial business into the management of the Colliseum Theatre, Detroit, and since that time had been connected with theatrical enterprises.

Alice MacDonald, a sister of William H. MacDonald, of the Bostonians, was thrown out of a carriage by a runaway horse last Saturday evening, and died of her injuries on Sunday morning.

J. H. Rosewald, a musical director, who was associated with Patti and Abbott for many years, died in San Francisco last Thursday. He was fifty-four years old.

Robert Butler Butcher, a well-known circus clown some years ago, died at St. Vincent's Hospital on Friday.

John Vincent Hogan, a popular operatic singer, died last Thursday at his home at Bayonne, N. J. His death was due to dropsy and heart failure. He was fifty-five years old.

Frederic Hood died at the home of his mother, 2328 Parish Street, Philadelphia, on Friday, the 25th inst. When taken sick he was a member of Robinson's Fatted Calf company No 1. Last season he played in The Girl I Left Behind Me company.

James Kelley died at Norman, Ill., last Tuesday of rheumatism. He was an Irishman by birth and was eighty years old. He was the original of the character of Phineas Fletcher in Uncle Tom's Cabin. He leaves a widow and two daughters.

John B. Bartow, a violinist and teacher of music died at his home in Bound Brook, N. J., last Wednesday.

MATTERS OF FACT.

Arthur Giles has resigned from a Catspaw and returned to New York. He is at liberty.

Managers touring in the South should not overlook the Nevin Opera House, Rome, Ga. There is a drawing population of 15,000.

Marie Laurens, prima donna of The Merry World, is at Liberty to entertain offers, as she will leave that attraction next week.

E. H. Kimball, formerly electrician at the Grand Opera House and the Alcazar Theatre San Francisco, is open for engagements. Letters addressed to this office will reach him.

Ada Palmer Walker has not signed, although she has had a number of offers. Communications will reach her if addressed in care of THE MIRROR.

Rennick Opera House in Clinton, Ill., has open time [illegible] attractions. It is a new theatre and is managed by W. B. Curdiff.

Mercita S Esmond recently played Mrs. Walford's part in Jack Harkaway in Montreal with success. She has not signed for this season.

The week of Nov. 11 is open at Proctor's Opera House, Hartford, owing to a change of date of the Walter Sanford stock campany.

Love on Wheels, an operetta in one act by M. Stuart and Percy Gaunt, has just been published by Hamilton S Gordon, 139 Fifth Avenue. The operetta, words and music will be sent by him upon receipt of twenty-five cents, the orchestral parts for seventy-five cents.

William F. Breen and Gertrude Calef, character and comedy and touch soubrette respectively, with strong and attractive specialties, are disengaged and invite offers. Their address is 291 E Street, Boston, Mass.

T. H. Winnett, the well-known manager, will book and route attractions. He has an office in the Abbey Theatre building.

A good playing date, Thanksgiving, is open to first-class attraction only, at the Lowell Opera House, Lowell, Mass.

Charles Fish has control of the theatres at Punxsutawney and Dubois, Pa., and will book same jointly in future. He has still some open time.

Principals for a comic opera, also leader to direct opera and rehearsals, are wanted by "O," care of this office.

Torrington, Conn., a good show town for one or two nights' stand, has a population of 8,000 and a new Opera House under able management. F. R. Matthews was in town last week closing the bookings for his house.

The Hotel Andrews, the new theatrical hotel in Brooklyn, is situated at the corner of Bedford Avenue and South Fifth Street, within a few blocks of the Eastern districts principal theatres. The house is newly furnished and fitted and conducted on the European plan, the charges being moderate.

Charles C. Howell, whose mother has left him a small inheritance, can secure the same by communicating with George Strasburg, Hiawatha, Kans.

Marion, Indiana, has a new theatre, The Allen, which will be ready for opening about Jan. 15, 1896. The house will seat 500, and will draw from a population of 20,000. C. O. Allen, Jr., is the manager.

George M. Blandford has assumed the management of the Pawtucket (R. I.) Opera House and will inaugurate a new policy. First-class attractions will be booked and prices will range from 35 cents to $1. A number of strong attractions have already been booked. Mr. Blandford is represented by the principal exchanges in New York.

La Petite Adelaide, the clever little dancer with The Passing Show and Merry World companies, will close her engagement in Chicago on Saturday night.

The Elliott Opera House at Middletown, Ind., a new theatre, will play only good attractions for whom Manager Jap Van Matre has open time.

The members of the Francis Wilson Opera company were supplied with trunks and make-up boxes by L. Goldsmith, Jr.

A Cuban war play may be negotiated for through A. Pierra, 1414 South Penn Square, Philadelphia.

A team of Irish comedians, with strong specialty capable of playing parts, is wanted by "A. B. D.," care this office, for a big road attraction.

Mrs. Robert B. Mantell is at liberty for leading business. She may be addressed at 1509 Broadway.

Amelia Summerville, having resigned from The Merry World, is at liberty.

Actors well up in the Shakespearean repertoire are wanted for Edwin Rostell's company. Address at once Manager F. D. Peters, Mexico, Mo.

W. S. Reeves' Hands Across the Sea company headed by Max Freeman, played to the largest week's business in the history of Lothrop's Opera House Worcester, Mass., last week. The S. R. O. sign was displayed nightly at 7.45. Hundreds of people were turned away at every performance. Manager Wilton has weeks of Nov. 25, Dec 9, Jan. 27 and Feb. 3 still open for strong dramatic, farce-comedy or high-class vaudeville attractions.

Nita Carritte, who was engaged to sing the leading role in Leonardo, resigned before the opera was produced, as she did not consider the part suited to her consequently she is at liberty to consider offers. Miss Carritte was prima-donna of the Carl Rosa Opera company last season, and is an artiste of rare ability. Her success in the title role in Carmen was most emphatic.

Harry Lillford, stage manager of Charley's Aunt, has played almost every part in the piece—barring the aunt. He is now playing Brassett. Mr. Lillford was formerly a member of Henry Irving's company.

Prof. J. McCarthy, the Chicago teacher of stage dancing, has his studio at 215 State Street.

"B.," care Rich and Maeder, 51 West Twenty-eighth Street, want a tried and successful play on royalty.

A capable actress is wanted for the role of Marguerite in a recognized organization playing Faust. Full particulars should be addressed to "Manager," care this office.

Charles E. Bloomer, through ill health, has been compelled to decline all offers.

Van Horn and Sons, of Philadelphia, are making the costumes for Robert Mantell's production of The Queen's Garter. They will be characteristic and correct.

Mrs. Lou Thropp has left the Birds of a Feather company. She is at liberty for the rest of the season.

Young women with strong specialties are wanted by "F. B.," care this office, for his organization.

An interest can be bought in Billy Van's Minstrel company by addressing William B. Curtis, manager, care Grand Opera House, Atlanta, Ga.

VIN MARIANI IN SOUTH CAROLINA.

The Dispensary law in South Carolina has of late been so rigidly enforced that many druggists were afraid to sell even medicinal preparations containing wine as one of the constituent parts. This seriously interfered with the sales of the well-known tonic Vin Mariani throughout South Carolina, and the proprietors of that famous specialty made vigorous representations to the Governor on the subject. As a result of these representations, Vin Mariani has been specially exempted from the workings of the Dispensary law, as is shown by the following letter received by Messrs. Mariani and Co. from Governor Evans:

STATE OF SOUTH CAROLINA,
EXECUTIVE DEPARTMENT,
OFFICE OF STATE BOARD OF CONTROL.
COLUMBIA, S. C., Oct. 5, 1895.

DEAR SIRS.—In reply to your favor of 30th ult., Gov. Evans directs me to say that you have his permission to sell the Vin Mariani, and he will exempt it from seizure in the State when not sold as a beverage.

Respectfully
W. W. HARRIS
Clerk S. B. C.

[*Received too late for classification.*]

SAN FRANCISCO.

Trilby has done a phenomenal business at the Baldwin. The engagement was limited to three weeks, and not for years have I seen the S. R. O. sign so frequently displayed, and still we don't know a good thing when we see it. Well, I guess yes. The Passing Show opened to-night with a crowded house. The show went big. Each member seemed to catch on.

The Bostonians, at the Columbia, have also been testing the seating capacity with Robin Hood. It seems quite singular that the popularity of this opera never wanes, but on the contrary grows in the favor of our music lovers. Prince Ananias, new to this coast, received its first presentation to-night. A large house, with plenty of enthusiasm, inspired the singers to a rapturous pitch, which stamped the opera an immediate success.

We are looking forward, with pleasurable expectancy, the arrival of Charles H. Hoyt, who is soon to visit us.

The Cotton King will, in all probability, come to the Coast next April. Lewis Morrison comes to the Baldwin Jan. 25 for two weeks, presenting The Privateer and Yorick's Love.

Milton Nobles presented The Phoenix at the Grand last week to "deep-water" audiences. It's an old-timer, but nevertheless suitable for the south-side element. Last Sunday Mr. Nobles closed a very successful engagement at this house, and his return is looked for with much eagerness—only bring some new plays.

Wilton Lackaye will soon be in New York, as he retires from the cast after the Denver engagement of Trilby.

Henry Dixey's monologue entertainment is quite a success thus far. He is awaiting the arrival of his [illegible]torial printing before venturing through the Coast. I understand that Henry Irving and Ellen Terry have included 'Frisco in their line of travel. If such be the case, we will start right in and get a building greater in capacity than the one already under construction for the Corbet-Fitzsimmons fight.

Tillie Morissey, the wife of Business-Manager John Morissey of the Orpheum, left for the East last Tuesday. A War-Time Wedding will be produced, for the first time on any stage, by the Bostonians 28 at the Columbia.

Trovatore did not draw very heavily at the Tivoli last week, due to the counter attraction at the Columbia. The cast was not particularly brilliant although very evenly balanced, and no glaring fault was visible. Cavalleria Rusticana opened to very fair business this evening.

Grover's Alcazar has been in a state of Confusion the past week, owing to the numerous complaints arising from the inability of those who come late to secure good seats. This popular farce has been drawing very large houses, and the same *esprit de corps* continues. Leonard Grover, Jr., and the other comedians opened in Pink Dominos to-night and scored an immediate hit.

Emelie Melville has been engaged by Mrs. Kreling, of the Tivoli, and is to appear in Madame Favart Nov. 4.

The People's Theatre has been doing fairly well the past week.

John E. Nash has been engaged by Managers Barnabee and McDonald to stage their new opera.

Ruth White, who sang "Ben Bolt" at the Baldwin during the Trilby engagement, has received a flattering offer from the management, which she has accepted. Miss White not only possesses a very fine contralto voice, but is a capable actress. She is to study Miss Crane's part as Trilby.

The Actors' Fund benefit at the Baldwin last Friday was a big success, due to the energy of Manager Bouvier, assisted by the indulgence of other leading managers. The programme was long and varied, making it decidedly interesting.

H. P. TAYLOR, JR.

WANTED AT ONCE.

A good looking young leading juvenile woman; medium size. Must have good wardrobe and plenty of it—quick study. Also an actor not over 35 years old capable of doing characters, old men and general business; not less than five feet nine inches tall—good wardrobe, quick study. Man and wife preferred, but not absolutely necessary. Also good looking leading juvenile man capable of doing leads and some genteel heavies—not less than five feet ten inches tall—quick study, first class wardrobe. Must have known references. Stock work. Address

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Oldest and best-known Playhouse in Brooklyn (E. D.), N. Y. New stage and improvements up-to-date. Apply to G. P. TRUSLOW, 45 Broadway, Brooklyn, 2d floor.

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Any dance (guaranteed hits) $15. Dancing specialties $20. Beautiful dance, including Parisian costume, $50. Lenox Conservatory of Dancing. Prof. Alviene, Principal, Grand Opera House, N. Y. City.

A CUBAN WAR PLAY. Realistic incidents, thrilling situations and climaxes. Would negotiate for its production. Address A. PIERRA, 1414 South Penn Square, Philadelphia, Pa.

CHARLES C. HOWELL please communicate at once with George Stansbury, Hiawatha, Kans.

Mrs. Robert B. Mantell

Leading Lady. At Liberty. Address 1509 Broadway.

T. H. Winnett

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (Eugene Robinson, manager): San Antonio, Tex., 29, Austin 30, Brenham 31, Galveston Nov. 1, Houston 2, Waco 4, Belton 5, Temple 6, Taylor 7, Dallas 8, 9, Greenville 11, Sherman 12, Gainesville 13, Ardmore 14, Denison 15, Paris 16.

A BREEZY TIME (Fitz and Webster): Raleigh, N. C., Oct. 29, Greensboro 30, Winston 31, Salisbury Nov. 1, Charlotte 2, Chester, S. C., 4, Sumter 5, Camden 6, Columbia 7, Newberry 8, Laurens 9, Spartansburg 11, Greenville 12, Anderson 13, Elberton, Ga., 14, Athens 15.

AMY LEE AND FRANK DOANE: Annapolis, Md., Oct. 30, Carlisle, Pa., 31, Mahonoy City Nov. 1, Danville 2.

ALABAMA (Clement Bainbridge, mgr.): Cedar Rapids, Ia., Oct. 30, Muscatine 31, Washington Nov. 1, Des Moines 2, Oskaloosa 4, Galesburg, Ill., 5, Ottawa 6.

A BOWERY GIRL: Cleveland, O., Oct. 28-Nov. 2.

A CONTENTED WOMAN (Hoyt and McKee mgrs.): San Jose, Cal., Oct. 30, Stockton 31, Sacramento Nov. 1, 2, San Francisco, 4-9.

A MONEY ORDER (Jule Walters, mgr.): Scranton, Pa., Oct. 28-30, Binghamton, N. Y., 31-Nov. 2, Philadelphia, Pa., 4-9.

ADA REHAN (Augustin Daly, mgr.): Boston, Mass., Oct. 28-Nov. 2, Montreal, P. Q., 4-9, Toronto, Ont., 11-16.

A THOROUGHBRED (George D. Louden, bus. mgr.): Lebanon, N. H., Oct. 30, Littleton 31, Woodsville Nov. 1, St. Johnsbury, Vt., 2, Barre 4, Montpelier 5, Burlington 6.

AN AMERICAN GIRL: Louisville, Ky., Oct. 28-30, Bowling Green 31, Nashville, Tenn., Nov. 1, 2.

A CRACKER JACK: Sioux City, Ia., Oct. 28, 29, Lemar 30, Cherokee 31, Fort Dodge Nov. 1, Webster City 2.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Montreal, P. Q., Oct. 28-30.

ARMSTEAD COMEDY: Charter Oak, Ia., Oct. 28-Nov. 2.

ASHLEY MILLER: Ravenna, O., Oct. 30, Elyria Nov. 1, Lorain 4, Kent 6.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Reading, Pa., Oct. 29, Trenton, N. J., 30, Allentown, Pa., 31; Wilkesbarre Nov. 1.

ANDERSON THEATRE: Colfax, Ill., Oct. 28-Nov. 2.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Glens Falls, N. Y., Oct. 29; Gloversville 30; Pittsfield, Mass., 31; Hartford, Conn., Nov. 1; Norwalk 2; Trenton, N. J., 5; Chester, Pa., 6; Pottsville 7; Shamokin 8; Mahonoy city 9; Williamsport 11; Elmira, N. Y., 12.

A. Y. PEARSON'S PACIFIC STOCK: Oshkosh, Wis., Oct. 28-Nov. 2; Eau Claire 11-16.

ARTHUR C. SIDMAN (E. J. Dellinger, mgr.): North Adams, Mass., Nov. 1, Williamstown 2, Adams 4, Rutland, Vt., 7, Montpelier 9, Barre 11.

ADA VAN ETTA (Charles L. Young, mgr.): Canton, N. Y., Oct. 29, Pulaski 30.

BARNES AND MARVIN'S PLAYERS: Faribault, Minn., Oct. 30-Nov. 2, Rochester 4-9.

BEN HUR (Walter C. Clark, manager): Johnstown, Pa., Nov. 7-9; Corey 12-14.

BIRDS OF A FEATHER (F. W. Stroh, mgr.): Wapakoneta, O., Oct. 29, Troy 30, Dayton 31-Nov. 2, Wheeling, W. Va., 4-6, York, Pa., 7, Lancaster 8; Wilmington, Del., 11-13; Mauch Chunk, Pa., 14; White Haven 15; Tawanda 16.

BLODGETT AND HYDE'S COMEDIANS: Chatham, N. Y., Nov. 4, Philmont 5, Coxsackii 6; Catskill 7; Haverstraw 8; Sing Sing 9.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Cleveland, O., Oct. 28-Nov. 2.

BURMAH: Boston, Mass., Sept. 3—indefinite.

BUNCH OF KEYS (Gus. Bothner, mgr.): Rochester, N. Y., Oct. 28-30, Auburn 31, Syracuse Nov. 1, 2.

BUBB COMEDY (George H. Bubb, mgr.): Woonsocket, R. I., Oct. 28-Nov. 2, Worcester, Mass., 4-9; Holyoke 11-16.

CHARLES T. ELLIS: Brooklyn, N. Y., Oct. 28-Nov. 2, Toronto, Ont., 4-9.

CHARLEY'S AUNT (No. 2; Charles Frohman, mgr.): Pueblo, Col., Oct. 29, Leadville 30, Aspen 31, Grand Junction Nov. 1, Ogden, Utah, 2.

CHARLEY'S AUNT (No. 1; Charles Frohman, mgr.): New York city Oct. 28-Nov. 2.

CLAY CLEMENT (Joseph Adelman, mgr.): Memphis, Tenn., Oct. 29, 30, Pine Bluff, Ark., Nov. 1, Shreveport, La., 5.

CHARLES O. WILLARD: Belleville, Ont., Oct. 28-Nov. 2.

CECIL SPOONER (B. S. Spooner, mgr.): Madison, Ind., Oct. 28-Nov. 2.

CARRINGTON DRAMATIC (C. M. Raphun, mgr.): North Adams, Mass., Nov. 4-9.

CHARLES L. DAVIS (Alvin Joslin): Atlanta, Ga., Oct. 29, Shreveport, La., Nov. 4, Marshall, Tex., 5, Dallas 6, Sherman 7, Denison 8, Greensville 9, Fort Worth 11, Tyrrell 12, Tyler 13, Palestine 14, Houston 15, Galveston 16.

CORSE PAYTON (David J. Ramage, mgr.) Marietta, O., Oct. 28-Nov. 2, Pomeroy 4-9, Liverpool 11-16.

CROW SISTERS: Maryville, Mo., Oct. 28-Nov. 2.

CHOATE DRAMATIC: Chillicothe, Mo., Oct. 28-Nov. 2.

CRESTON CLARKE: Washington, D. C., Oct. 28-Nov. 2, Richmond, Va., 4, Danville 5, Savannah, Ga., 7, 8, New Orleans, La., 10-16.

COON HOLLOW: Terre Haute, Ind., Oct. 29, Anderson 30, Portland 31, Newark, O., Nov. 1, Clarksburg, W. Va., 2, Brooklyn, N. Y., 4-9.

COMPSTON'S PLAYERS (Guenther and Hallenbeck, mgrs.) Manitowoc, Wis., Oct. 28-Nov. 2, Beaver Dam 4-9.

COTTON KING (Western: W. A. Brady, mgr.): Cincinnati, O., 28-Nov. 2.

COTTON KING (Eastern): Providence, R. I., Oct. 28-Nov. 2, Pawtucket 4, Newport 5, New London, Conn., 6, Fall River, Mass., 7-9, Norwich, Conn., 11, New Britain 12, Danbury 13, Northampton, Mass., 14, Holyoke 15, 16.

CHARLES A. GARDNER (D. V. Arthur, mgr.): St. Joseph, Mo., Oct. 29, Omaha, Neb., 31-Nov. 2.

CHARLOTTE TITTELL (Wallace Munro, mgr.): Butte, Mont., Oct. 29, Anaconda 30, 31, Deer Lodge Nov. 1, 2, Missoula 4, 5, Dillon 6, 7, Pocatello, Idaho, 8, 9, Boise City 11, 12.

CROLIUS SISTERS (Frank F. Burns, mgr.): Fishkill, N. Y., Oct. 28-Nov. 2.

CLARA MORRIS: Milwaukee, Wis., Oct. 28-30, Davenport, Ia., 31, Des Moines Nov. 1, St. Joseph, Mo., 2, Kansas City 4-9, Chicago, Ill., 11-16.

CAPTAIN PAUL: Milwaukee, Wis., Oct. 28-Nov. 2.

CARRIE LOUIS (John A. Himmelein, mgr.): Newark, O., Oct. 28-Nov. 2.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Detroit, Mich., Oct. 27-Nov. 2, Grand Rapids 3-6, Battle Creek, 7, Dowagiac 8, Elkart, Ind., 9, Indianapolis 11-13.

DERBY MASCOT: Worcester, Mass., Oct. 28-Nov. 3.

DARKEST RUSSIA (Sidney R. Ellis, mgr.); Chicago, Ill., Oct. 27-Nov. 2.

DOWN IN DIXIE: (Davis and Keogh, mgrs.): Tiffin, O., Oct. 28, Lancaster 31.

DE HAVEN COMEDY: Pittsburg, Pa., Oct. 28-Nov. 9, Youngstown, O., 11-16.

DERBY WINNER (A. H. Spink, prop.): Moline, Ill., Oct. 29, Jacksonville 30.

DANIEL SULLY (The Social Lion): Fargo, N. D., Oct. 29, 30, Jamestown 31, Bismarck Nov. 1, Miles City, Mont., 2, Livingston 4, Bozeman 5, Helena 6, 7, Great Falls 8-Nov. 2.

DANNY MANN: Port Huron, Mich., Oct. 2-9.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Providence, R. I., Oct. 28-30, Newport 31, Fall River, Mass., Nov. 1, Taunton 2, Brockton 4, Rockland 5, Chelsea 6, Waltham 7, Dover, N. H., 8, Rochester 9, Portland, Me., 11, 12, Portsmouth, N. H., 13, Newburyport, Mass., 14, Salem 15, Lynn 16.

E. H. SOTHERN (Daniel Frohman, mgr): New York city Sept. 4-Nov. 23.

EMMA WARREN: Greenwood, Miss., Oct. 28-Nov. 2, Vazoo City 4-9.

ETHEL TUCKER (H. P. Meldon, mgr.): Pittston, Pa., Oct. 28-Nov. 2.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Washington, D. C., Oct. 28-Nov. 2.

ELLINWOOD'S PLAYERS: Middletown, N. Y., Oct. 28-Nov 2.

E. M. AND JOSEPH HOLLAND (Richard Mansfield, mgr.): Boston, Mass., 28-Nov. 16.

EFFIE ELLSLER: New Orleans, La., Oct. 20-Nov. 2.

EMILY BANCKER (Thos. W. Ryley, mgr.): Davenport, Ia., Oct. 29, Rockford, Ill., Nov. 1, Janesville, Wis., 2, Milwaukee 3-9, Racine 10, Cleveland, O., 14.

EIGHT BELLS (John F. Byrne, mgr.): Carbondale, Pa., Oct. 29, Binghamton, N. Y., 30, Utica 31, Herkimer Nov. 1, Rome 2, Syracuse 4-6, Watertown 7, Oswego 8, Cortland 9, Auburn 11, Ithaca 12, Geneva 13, Canandaigua 14, Elmira 15, Hornellsville 16.

EDWIN ROSTELL (J. Millett, mgr.): Brooksfield, Mo., Oct. 30, Macon City 31, Mexico Nov. 1, 2.

ENGINEER: Norristown, Pa., Oct. 28-30, Atlantic City, N. J., 31, Frankford, Pa., Nov. 1, 2, Washington, D. C., 4-9.

FREDERICK WARDE: Atlanta, Ga., Oct. 28-30, Macon 31, Jacksonville, Fla., Nov. 1, 2.

FAUST (Callahan's): Philadelphia, Pa., Oct. 28-Nov. 2.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FAST MAIL (Northern; Martin Golden, mgr.): Pottstown, Pa., Oct. 29, Allentown 30, Leighton 31, Olyphant Nov. 1, Carbondale 2, Pittston 4, Wilkes Barre 5, Honesdale 6, Nanticoke 7, Berwick 8, Hazelton 9, Lansford 11, Mahanoy City 12, Shenandoah 13, Girardville 14, Tamaqua 15, Mt. Carmel 16.

FAST MAIL (Southern; John B. Hogan, mgr.): Pendleton, Ore., Oct. 29, Baker City 30, Boise City, Idaho, 31, Pocatello Nov. 1, Logan, Utah, 2, Brigham 4, Ogden 5, Salt Lake City 6, Provo 7, Park City 8, Rock Spring, Wyo., 9, Rawlins 11, Laramie 12, Cheyenne 13, Greely, Col., 14, Ft. Collins 15.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Harlem, N. Y., Oct. 28-Nov. 2.

FANNY DAVENPORT: Brooklyn, N. Y., Oct. 28-Nov. 2.

FAUST (Griffith's; E. A. Church, mgr.): Ann Arbor, Mich., Nov. 1, Pontiac 2, Detroit 4-9, Toronto, Ont., 11-16.

FLORA STANIFORD (T. W. James, mgr.): Somerset, Pa., Oct. 28-Nov. 2.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Minneapolis, Minn., Oct. 27-Nov 2, Chippewa Falls, Wis., 4, Eau Claire 5, Janesville 6, Belvidere, Ill., 7, Aurora 8, Sterling 9.

FREDERICK BANCROFT (Clarence Flemming, mgr.): Montreal, P. Q., Oct., 28-Nov. 2, Toronto, Ont., 4-9, Hamilton 11, London 12, St. Thomas 13, Port Huron, Mich., 15, Bay City 16.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Los Angeles, Cal., Oct. 6-Nov. 16.

FANNY RICE (G. W. Purdy, mgr.): Columbus, O., Oct. 28-30, Indianapolis, Ind., 31-Nov. 2.

FLAG OF TRUCE (Walter Sanford, mgr.): North Vernon, Ind., Oct. 29, New Albany 30, Bedford 31, Washington Nov. 1, 2.

GLADYS WALLIS (John W. Dunne, mgr.): Columbus, O. Oct. 28-30, Dayton 31, Anderson, Ind., Nov. 1, Terre Haute 2, St. Louis, Mo., 4-9

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): Troy, N. Y., Oct. 28-30, Albany 31-Nov. 2.

GAY PARISIANS (Charles Frohman, mgr.): New York city Sept. 23—indefinite.

GIRL I LEFT BEHIND ME: Hoboken, N. J., Oct. 28-30, Albany, N. Y., 31, Troy Nov. 1, 2, Newark, N. J., 4-9, Brooklyn, N. Y., 11-16.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city Sept. 2-Nov. 2.

GREEN GOODS MAN (W. E. Gorman, mgr.): Mexico, Mo., Oct. 29, Columbia 30, Moberly 31, Brookfield Nov. 1, Chillicothe 2, Leavenworth, Kans., 3, Egerton, Mo., 4, St. Joseph 5, 6, Topeka, Kans., 7, Lawrence 8, Kansas City, Mo., 10-16.

GEORGE MONROE: Brooklyn, E. D., Oct. 28-Nov. 2.

HENDERSON COMEDY: Akron, O., Oct. 28-Nov. 2.

HUMANITY (W. A. Brady, mgr.): Boston, Mass., Oct. 21-Nov. 2.

HELEN BLYTHE: Rochester, N. Y., Oct. 28-Nov. 2.

HAMILTON-PHILLIPS: Cayuga, Ind., Oct. Oct 28-Nov. 2.

HOSS AND HOSS: Toronto, Ont., Oct. 28-Nov. 2, Youngstown, O., Warren 5, New Castle, Pa., 6, Beaver Falls 7, Meadville 9, Cleveland, O., 11-13.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Cleveland, O., Oct. 28-Nov. 2, Pittsburg, Pa., 4-9, Washington, D. C., 11-16.

HUMAN HEARTS: Memphis, Tenn., Oct. 31-Nov. 2, Nashville 4-6, Louisville, Ky., 7-9.

HOYT'S COMEDY (H. G. Adams, mgr.): Aurora, Mo., Oct. 28-Nov. 2, Bentonville, Ark., 4-9.

HARRISON J. WOLFE: Emporium, Pa., Oct. 29, Punxsutawney 30, Dubois 31, Fredonia, N. Y., Nov. 2, Corry, Pa., 4, Titusville 5, Oil City 6, Franklin 7, Youngstown, O., 8.

HEART OF MARYLAND: New York city Oct. 22—indefinite.

HENRY IRVING: New York city Oct. 29-Dec. 21.

HANFORD, SPENCER AND O'BRIEN (Edwin P. Beebe, bus. mgr.): Tyrone, Pa., Oct. 29, Johnstown 30, Cumberland, Md., 31, Hagerstown Nov. 1.

HENDERSON'S IDEALS: Lock Haven, Pa., Oct. 31, Renova Nov. 1, Punxsutawney 2.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Clinton, Mass., Oct. 29, Hyde Park 30, East Weymouth 31, Salem Nov. 1, Gloucester 2, Amesbury 4.

HENNESSY LEROYLE (A. Gruber, mgr.): La Grange, Tex., Oct. 28-30.

ION CARROLL'S PLAYERS: Sharon, Pa., Oct. 28-Nov. 2.

IN SIGHT OF ST. PAUL'S: Boston, Mass., Sept. 30-Nov. 2, New York city 4—indefinite.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Baltimore, Md., Oct. 28-Nov. 2, Jersey City, N. J., 4-9, Newark 11-16.

IN OLD KENTUCKY (No. 2; Jacob Litt, mgr.): Henderson, Ky., Oct. 29, Evansville, Ind., 30, Terre Haute 31, Indianapolis Nov. 1, 2, Lafayette 4, Frankfort 5, Anderson 6, Dayton, O., 7-9.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Kansas City, Mo., Oct. 28-Nov. 2, Cincinnati, O., 4-9, Louisville, Ky., 11-13, Lexington 14, Knoville, Tenn., 15, Chattanooga 16.

JAMES O'NEILL (W. F. Connor, mgr.): Syracuse, N. Y., Oct. 29, Elmira 30, Corning 31, Scranton, Pa., Nov. 1, 2, Albany, N. Y., 4, North Adams, Mass., 5, Northampton 6, Westfield 7, Hartford, Conn., 8, 9, Middletown 11, Worcester, Mass., 12, Woonsocket, R. I., 13, New Bedford, Mass., 14, Newport, R. I., 15, Fall River, Mass., 16.

JOSIE MILLS: La Grange, O., Oct. 30, Wellington 31-Nov. 2.

JACK HARKAWAY: Buffalo, N. Y., Oct. 28-Nov. 2.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Brockton, Mass., Oct. 29, Attleboro 30, Lowell 31, Holyoke Nov. 1, Bridgeport, Conn., 2, Brooklyn, N. Y., 4-9, Philadelphia, Pa., 11-16.

JOHN A. VICTOR: Olney, Ill., Oct. 28-30, Newton 31-Nov. 2, Robinson 4-6, Sullivan, Ind., 7-9, Princeton 11-13, Henderson, Ky., 14-16.

J. K. EMMET (John F. Sullivan, bus.-mgr.): Augusta, Ga., Oct. 31, Atlanta Nov. 1, 2, Rome 4, Birmingham, Ala., 5, Anniston 6, Huntsville 7, Columbia, Tenn., 8, Clarksville 9.

JOE OTT (Star Gazer): Pensacola, Fla., Oct. 30, Mobile, Ala., 31, Selina Nov. 1, Meridian, Miss., 2, New Orleans, La., 3-9.

JOHN KERNELL: Albany, N. Y., Oct. 29, 30, Rutland, Vt., 31, Plattsburg, N. Y., Nov. 1, Bennington, Vt., 2.

JOHN DREW (Charles Frohman, mgr): New York city Sept. 23—indefinite.

JESSIE MAE HALL (O. M. Hall, mgr.): Alexandria, Ind., Oct. 28-Nov. 2, Joliet, Ill., 4-9.

JULIA STUART: Toronto, Ont., Oct. 28-30, Galt 31, Brantford Nov. 1, Hamilton 2.

JOSEPH JEFFERSON: New York city Oct. 14-Nov. 9.

JOSEPH MURPHY: Hamilton, Ont., Oct. 30, Oswego, N. Y., 31.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Holyoke, Mass., Oct. 28-30, New Haven, Conn., 31-Nov. 2.

JAMES B. MACKIE (Grimes' Cellar Door): Carthage, Mo., Oct. 29, Pittsburg, Kan., 30, Joplin, Mo., 31, Galena, Kans., Nov. 1, Fort Scott 2.

KATE CLAXTON: Elizabeth, N. J., Nov. 1.

KITTY RHOADES: Easton, Pa., Oct. 28-Nov. 2.

KATIE EMMETT (Hubert Sackett, mgr.): Duluth, Minn., Oct. 30, 31.

KATHERINE ROBER: Providence, R. I., Oct. 28-Nov. 2, Portland, Me., 4-9, Bath 11-16.

LOST PARADISE (William Morris): Denison, Tex., Oct. 30, Corsicana 31, Dallas Nov. 1, Shreveport, La., 2, Ruston 4, Monroe 5, Vicksburg, Miss., 6, Natchez 7, Jackson 8, Meridian 9, Birmingham, Ala., 11, Huntsville 12, Decatur 13, Memphis, Tenn., 14-16.

LANGDON DRAMATIC: Chesterton, Md., Oct. 28-Nov. 2.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): St. Louis, Mo., Oct. 28-Nov. 2.

LILLIAN LEWIS (Joel Marks, mgr.): Jamestown, N. D., Nov. 4, Miles City, Mont., 5, Livingston 7, Bozeman 8, Helena 9, Butte City 11-13, Anaconda 14, Missoula 15, Spokane, Wash., 16.

LEWIS COMEDY: Wilmington, Del., Oct. 28-30, Norristown, Pa., 31-Nov. 2.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Fort Worth, Tex., Oct. 29, Dallas 30, 31, Tyler, Nov. 1, Greenville 2, Sherman 4, Paris 5, Texarkana 6, Hot Springs, Ark., 7, Little Rock 8, 9, Memphis, Tenn., 11-13, Jackson 14, Nashville 15, 16.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Brooklyn, N. Y., Oct. 28-Nov. 2.

LAND OF THE LIVING: Philadelphia, Pa., Oct. 28-Nov. 2, New York city 4-9.

LITTLE TRIXIE (Fred. Robbins, mgr.): Philadelphia, Pa., Oct. 28-Nov. 2, Norristown 4-6, Reading 7-9.

LINDSAY'S COMEDIANS: Lynchburg, Va., Oct. 28-Nov. 2.

LEWIS MORRISON (E. J. Abram, mgr.): Salem, Mass., Oct. 29, Lawrence 30, Dover, N. H., 31, Lowell, Mass., Nov. 1, 2, Providence, R. I., 4-9, Haverhill, Mass., 11, Manchester, N. H., 12, Portland, Me., 13, 14, Augusta 15, Bangor 16.

DRAMATIC MIRROR

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LIMITED MAIL (Elmer E. Vance, manager): New Orleans, La., Oct. 27-Nov. 2, Natchez, Miss., 5, Jackson 6, Memphis, Tenn., 7-9, Jackson 11, Cairo, Ill., 12, Belleville 13, East St. Louis 14, Litchfield 15, Pana 16.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Sioux Falls, S. D., Nov. 4, Council Bluffs, Ia., 10.

MORA (Fred Williams, mgr.): Fort Edward, N. Y., Oct. 28-Nov. 2, Glens Falls 4-9.

MAY IRWIN (Rich and Harris, mgrs.): New York city Sept. 16-Nov. 16.

MARIE WELLESLEY (Richard Ober, manager): Racine, Wis., Oct. 28-Nov. 2.

MYLES AROON (Andrew Mack; D. W. Truss and Co., mgrs.): Springfield, Mass., Oct. 30, Northampton, 31, Troy, N. Y., Nov. 1, 2, Montreal, P. Q., 4-9.

MULLIGAN'S MISHAPS: Wilmington, Del., Oct. 28-30, Reading, Pa., 31-Nov. 2.

MIDNIGHT FLOOD (Eagan and Wilber, mgrs.): Woonsocket, R. I., Oct 29, Willimantic, Conn., Oct. 30, Wilmington, Del., 31-Nov. 2.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Detroit, Mich., Oct. 28-Nov. 2.

M'DOODLE AND POODLE (Rice and Barton, mgrs.): Wilkesbarre, Pa., Oct. 28-30, Harrisburg 31, Carlisle Nov. 1, York 2, Frederick, Md., 4, Cumberland 5, Grafton, W. Va., 6, Ironton, O., 7, Ashland, Ky., 8, Chillicothe, O., 9, Louisville, Ky., 11-16.

McCARTHY'S MISHAPS (Barney Ferguson): Bay City, Mich., Oct. 29, Grand Rapids 30-Nov. 2, Syracuse, N. Y., 4-6.

MABEL PAIGE (M. A. Moseley, mgr.): Golesboro, N. C., Oct. 28-Nov. 2.

MARKS BROTHERS: Arnprior, Ont., Oct. 28-Nov. 2.

MAN ABOUT TOWN: Fall River, Mass., Oct. 28-31.

MRS. POTTER-KYLE BELLEW (Augustin Daly, mgr.): Baltimore, Md., Oct. 28-Nov. 2, Philadelphia, Pa., 4-16.

MELVILLE AND GREY'S COMEDIANS: Saline, Mich., Oct. 28-Nov. 2.

MILTON NOBLES: Portland, Ore., Oct. 28-Nov. 2.

MR. AND MRS. ROBERT WAYNE: Battle Creek, Mich., Oct. 28-Nov. 2, Port Huron 4-9.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Wheeling, W. Va., Oct. 30.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Chicago, Ill., Oct. 28-Nov. 2, Fort Wayne, Ind., 4, Jamestown, N. Y., 5, Rochester 6, 7, Albany 8, 9 Brooklyn 11-23.

MEXICO (Arthur C. Aiston, mgr.): Indianapolis, Ind., Oct. 28-30, Columbus, O., 31-Nov. 2.

MADAME SANS GENE (Augustus Pitou, mgr.): St. Louis, Mo., Oct. 28-Nov. 2.

MODJESKA (Frank L. Perley, mgr.): Buffalo, N. Y., Oct. 31-Nov. 2.

MR. AND MRS. SEWARD (G. L. Lawrence, mgr.): Evans City, Pa., Oct. 28-30, Wellsburg, W. Va. 31-Nov. 2.

MINNIE LESTER: Burlington, Vt., Oct. 28-Nov. 2, Ogdensburg, N. Y., 4-9.

MAUDE HILLMAN (W. G. Snelling, mgr.): Schenectady, N. Y., Oct. 28-Nov. 2, Marlboro, Mass., 4-9, Brocton 11-16.

NICKERSON COMEDY: St. John, N. B., Oct. 28-Nov. 2.

NIOBE (Norcross and Henderson, managers): New Canaan, Conn., Oct. 29, Port Chester 30, Hoboken, N. J., 31-Nov. 2, Catskill, N. Y., 4, Kingston 6, Newburg 7.

NAT C. GOODWIN (George J. Appleton, mgr): New York city Sept. 16-Nov. 9, Philadelphia, Pa., 11-23.

NELLIE McHENRY (The Bicycle Girl; J. B. Delcher, bus. mgr.): Washington, D. C., Oct. 28-Nov. 2.

OLIVER BYRON (J. P. Johnson, mgr.): Greenfield, Mass., Oct. 29, Leominster 30, Pawtucket, R. I., Nov. 1, 2, Waverly 4, Fall River, Mass., 5, Newport, R. I., 6, New Bedford, Mass., 7, New London, Conn., 8, Waterbury 9, Winsted 11, Meriden 12, South Norwalk, Conn., 13, Stamford 14, Greenwich 15, Portchester, N. Y., 16.

OLD RUBE TANNER: Cazenovia, N. Y., Oct. 29, Norwich 30.

OTIS SKINNER: Bloomington, Ill., Oct. 30.

OLD GLORY (W. A. Brady, mgr.): Newark, N. J., Oct 28-Nov. 2, Philadelphia, Pa., 4-9.

O'HOOLIGAN'S MASQUERADE (W. B. Watson, mgr.): Beaver Falls, Pa., Oct. 29, East Liverpool, O., 30, Wheeling, W. Va., 31-Nov. 2, Steubenville, O., 5, Cambridge 6, Columbus 7-9, Lancaster 11, Chillicothe 12, Washington, C. H., 13, Springfield 14, Troy 15, Greenville 16.

OWEN BARTLETT: Chillicothe, Ill., Oct. 28-Nov. 2.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Indianapolis, Ind., Oct. 28-30, Hartford City 31, Greenville, O., Nov. 1, Troy 2, Dayton 4-6.

O'FLARITY'S VACATION: Peoria, Ill., Oct. 31.

ON THE BOWERY (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 20-Nov. 2, South Chicago 3, Peoria 4, Burlington, Ia., 5, Quincy, Ill., 6, Jacksonville 7, Springfield 8, Decatur 9, St. Louis, Mo., 10-16.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Jersey City, N. J., Oct. 28-Nov. 2.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): La Grange, Ind., Oct. 29, Angola 30, Hudson, Mich., 31, Jonesville Nov. 1, Albion 2, Eaton Rapids 4, Charlotte 5.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Buffalo, N. Y., Oct. 28-30.

ONLY A FARMER'S DAUGHTER (Josh. Ogden, mgr.): Chattanooga, Tenn., Oct. 29, Athens 30, Tulahoma 31, Nashville Nov. 1, 2, Columbus 4, Murfreesboro 5, Winchester 6, Decatur, Ala., 7, Huntsville 8, Dalton, Ga., 9.

PUDD'NHEAD WILSON: Brooklyn, N. Y., Oct. 21-Nov. 9.

PETER F. DAILEY (The Night Clerk, Rich and Harris, mgrs.): Pittsburg, Pa., Oct. 28-Nov. 2.

PAY TRAIN (E. B. Tilton, mgr.): Denver, Col., Oct. 28-Nov. 2, North Platte, Neb., 4, Kearney 5, Grand Island 6, Columbus 7, Norfolk 8, Sioux City, Ia., 9.

PECK'S BAD BOY (A. M. Heath, mgr.): Winchester, Ky., Oct. 30, Mount Sterling 31, Ashland Nov. 1, Maysville 2, Huntington, W. Va., 4, Charleston 5, Point Pleasant 6, Washington, Pa., 7, Uniontown 9, Philadelphia 11-16.

PRINGLE-MAY: Pomeroy, Wash., Oct. 27-Nov. 2, Waitsburg 3-9, Dayton 10-16.

PAWN TICKET 210 (Edith Ellis; A. D. McLean, mgr.): Chicago, Ill., Oct. 28-Nov. 9, Rochester, N. Y., 11-13, Syracuse 14-16.

PRIVATE SECRETARY: Scranton, Pa., Oct. 29, Chester 30.

PAIR OF KIDS: Seymour, Ind., Oct. 30, Bloomington 31, Vincennes Nov. 1, Mt. Carmel, Ill., 2.

POWER OF GOLD: Baltimore, Md. Oct. 28-Nov. 2.

PLINY F. RUTLEDGE: Kidder, Mo., Nov. 1, 2.

RICHARD MANSFIELD: Philadelphia, Pa., Nov. 25-Dec 7.

RUSSELL AND BAKER COMEDY: Aberdeen, Md., Oct 28-30, Ellston, Del., 31-Nov. 2.

ROBERT DOWNING: Milwaukee, Wis., Oct. 31-Nov. 2.

ROYCE AND EVANS: Preston, Minn., Oct. 28-Nov. 2.

ROWLAND STOCK: Sigourney, Ia., Oct. 28-30.

ROBERT HILLIARD (W. G. Smyth, mgr.): Philadelphia, Pa., Oct. 28-Nov. 2.

RHÉA (Rich and Maeder, mgrs.): Ilion, N. Y., Oct. 29, Utica 30, Camden 31, Fulton Nov. 1, Auburn 2.

RIDE FOR LIFE (Eugene Robinson, mgr.): Knoxville, Tenn., Oct. 30, Chattanooga 31, Birmingham, Ala., Nov. 1, 2, Columbia, S. C., 5, Atlanta, Ga., 6-8, Athens 9, Augusta 11.

ROBERT MANTELL (D. A. Bonta, mgr.): Quebec, P. Q., Oct. 29, Ottawa, Ont., 30, 31, Kingston Nov. 1, 2, St. Thomas 4, London 5, Hamilton 6, 7, Guelph 8, Bradford 9, Toronto 11-16.

RUSH CITY (Davis and Keogh, mgrs.): Peoria, Ill., Oct. 30.

ROLAND REED (E. B. Jack, mgr.): Brooklyn, N. Y., Oct. 28-Nov. 2, Philadelphia, Pa., 4-9.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Richmond, Va., Oct. 29, 30, Wilmington, Del., 31, Charleston, S. C., Nov. 1, Atlanta, Ga., 4-8, Mobile, Ala., 9, New Orleans, La., 10-16.

STOCKWELL'S STOCK: Portland, Ore., Oct. 29-31.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): St. Joseph, Mo., Oct. 30, Atchison, Kans., 31, Albany, Mo., Nov. 1, Bethany 2, Albia, Ia., 5, Ottumwa 6, Fairfield 7, Washington 8, What Cheer 9, Des Moines 11, 12, Perry 13, Jefferson 14, Boone 15.

SHAFT NO. 2: Chicago, Ill., Oct. 28-Nov. 2.

ST. PLUNKARD (J. C. Lewis, mgr.): Anna, Ill., Oct. 31, Belleville Nov. 2, East St. Louis 4.

SOWING THE WIND (Gustave Frohman, mgr.): Pomeroy, O., Oct. 30, Athens 31, Logan Nov. 1, Newark 4, Parkersburg, W. Va., 5, Sistersville 6, Wheeling 7, Salem, O., 8, Youngstown 9.

SIDEWALKS OF NEW YORK: Brooklyn, N. Y., Oct. 28-Nov. 2, Philadelpia, Pa., 11-16.

SAWTELLE DRAMATIC: New Bedford, Mass., Oct. 28-Nov. 2, Taunton 4-9, Westerly, R. I., 11-16.

SOWING THE WIND (No. 1; Charles Frohman, mgr.): Springfield, Mass., Oct. 29, Worcester 30, Providence, R. I., 31-Nov. 2.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Hornellsville, N. Y., Oct. 30, Wellsville 31, Jamestown Nov. 1, Conneaut, O., 2, Canton 4, Massillon 5, Springfield 6, Dayton 7-9.

SINS OF THE NIGHT (Reynolds, Waldron and Felan, mgrs.): New York city Oct. 28-Nov. 2.

STUART ROBSON: Baltimore, Md., Oct. 28-Nov. 2.

SHORE ACRES (William B. Gross, mgr.): Bethlehem, Pa., Oct. 29, Hazelton 30, Scranton 31-Nov. 1, Wilkesbarre 2, Shamokin 4, Williamsport 5, Lancaster 6, Harrisburg 7, Altoona 8, Johnstown 9, Warren 11, Titusville 12, Oil City 13, Franklin 14, Meadville 15, Beaver Falls 16.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Yonkers, N. Y., Oct. 28, 29, Derby; Conn., 30, 31, Meriden Nov. 1, 2, Hartford 4-6, Waterbury 7-9.

SLAVES OF GOLD (W. T. Fennessy, mgr.): New Haven, Conn., 28-30, Paterson, N. J., Oct. 31-Nov. 2, Baltimore, Md., 4-9.

SILVER KING (Carl Haswin, mgr.): Bangor, Me., Oct. 29, Waterville 30, Lewiston 31, Amesbury, Mass., Nov. 1, Lawrence 2, South Framingham 4, Waltham 5, Fitchburg 6, Brockton 7, New Bedford 9.

SHENANDOAH (Charles Frohman, mgr.): Detroit, Mich., Oct. 27-Nov. 1.

THE WORLD AGAINST HER (Agnes Wallace Villa): Philadelphia, Pa., Oct. 28-Nov. 2.

THE NEW BOY (O. E. Hallam, bus.-mgr.): Memphis, Tenn., Oct. 29, 30, Pine Bluff, Ark., 31, Texarkana, Tex., Nov. 1, Palestine 2, Houston 4, 5, Galveston 6, 7, Brenham 8, Austin 9, San Antonio 11, 12, Taylor 13, Waco 14, Fort Worth 15, 16.

TRIP TO CHINATOWN (Hoyt and McKee, mgrs.): St. Louis, Mo., Oct. 27-Nov. 2.

THE DEFAULTER (E. C. Ellis, mgr.): Sedalia, Mo., Oct. 29, Jefferson City 30, Mexico 31, Chillicothe Nov. 1, Ottumwa, Ia., 2, Des Moines 4, 5, Oskaloosa 6, Iowa City 7, Cedar Rapids 8, Rockford, Ill., 9, Chicago 11-16.

THE TORNADO (Northern; Jay J. Simms, mgr.): Dayton, O., Oct. 29, Zanesville 30, Washington C. H. 31, Connellsville, Pa., Nov. 1, Wilmington, Del., 2, Philadelphia, Pa., 4-9, Easton 11, Shamokin 12, Ashland 13, Mahanoy City 14, Lebanon 15, Columbia 16.

THE HUSTLER: York, Pa., Oct. 30, Lancaster 31, Pottstown Nov. 1, Reading 2, Pottsville 4, Shamokin 5, Allentown 6, Mauchchunk 7.

THOMAS E. SHEA: Lawrence, Mass., Oct. 28, 29, Waltham 30-Nov. 2, Lewiston 4-9.

TWO JOHNS: Mt. Pleasant, Pa., Oct. 29, Greenville 30, Latrobe Nov. 1, Jerome 2.

TRILBY (A. M. Palmer, mgr.): Brooklyn, E. D., Oct. 28-Nov. 2.

THE TORNADO (Southern; J. H. Huntley, mgr.): Seattle, Wash., Oct. 29, 30, Olympia 31, Portland, Ore.

[CONTINUED ON PAGE 22.]

VAUDEVILLE STAGE

AMERICA'S LITTLE MASCOT.

From photo. by Falk.

BONNIE THORNTON.

This is the latest picture of Bonnie Thornton, who is known from one end of the country to the other as one of the cleverest little women on the vaudeville stage.

She began her stage career about seven years ago at Shea's Music Hall in Buffalo, and since then has been uniformly successful. She has a larger personal following than any other performer in her line, and her presence in the bill at any theatre invariably has a marked effect on the box-office receipts.

Bonnie Thornton is a New York girl. She was born and reared in the old Fourth Ward, and she is always sure of a rousing reception whenever she appears at a theatre in the neighborhood.

She has had the distinction of playing the longest engagement ever filled by a soubrette at Tony Pastor's, appearing there for six consecutive months. While stars supposed to be bigger and brighter came and went, Bonnie kept on the even tenor of her way. It was during this engagement that she introduced and made popular "My Sweetheart's the Man in the Moon," which was written by her husband, James Thornton, who has written a great many other songs which have attained wide popularity.

Mrs. Thornton has sung in every variety house in the country, almost, and in a great many of the regular theatres. She was a special feature for a season with A Dark Secret, in which she introduced her chewing gum song, for singing which she received a large amount of money from a chewing gum manufacturer, besides an unlimited amount of advertising.

A Mirror man had a chat with the Little Mascot at Proctor's Pleasure Palace a short time ago, during which she told him many interesting facts about her career.

During a Summer engagement at Terrace Garden a year or two ago, on one occasion Miss Thornton was obliged to sing no less than twelve songs, and when she had finished the last one she had to apologize for not having one or two more in her repertoire. She usually sings at least five songs at each performance, and generally has to sing six or seven to satisfy her audiences.

Her style of singing differs from that of an ordinary serio-comic. She does not really sing the songs, but speaks the words in time with the music in such a way that the most delicate shade of the humor is brought to light, and she knows when to pause, so that the spectators can have the full benefit of the laugh.

Among the songs she has made popular, most of which were written by her husband, are "My Sweetheart's the Man in the Moon," "Twiggy Vous?" "When Summer Comes Again," and her latest successes, "The Streets of Cairo" and "My Coney Island Girl."

She is now making a successful tour as the star attraction of the James Thornton Elite Vaudeville company—one of the best organizations in the field.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Lydia Yeamans-Titus is the star attraction here this week. She presents a number of new songs of a catchy nature. Others in the bill are Al. H. Wilson, German comedian; John Wild, assisted by Frank M. Wills, in a negro farce; Basco and Roberts, burlesque trapeze act; Walter Leon, boy orator and mimic; Thorne and Carleton, sketch artists; the Sisters De Van, breakaway ladder act; Wills and Banon, sketch artists; Nordheim, wire walker; Napier and Marzello, comic bar performers; La Porte Sisters, duettists; J. W. Harrington, character mimic; McCarthy and Reynolds, comedy duo; Leopold and Silbo, musical comedians, and Brodley, Burke and Beam, fantasists.

Tony Pastor's.

Tony Pastor is home again, and he and his talented company are holding forth in his cosy little playhouse, where they will remain for the Winter. The strong bill is headed by Paquerette, the original, who was specially imported. Vesta Victoria is another strong feature. The others are Billy S. Clifford and Maud Huth in "The Chappie's Call." Herbert and Caron, the grotesque clowns; James and Lucy Allison, dancers; Thomas O'Brien and Clara Havel, acrobatic sketch team; Binns and Binns, musical grotesques; the Valdares, bicycle experts; Major Newell, skate dancer, and Tony Pastor himself with new songs and parodies.

Proctor's.

J. W. Kelly, "the Rolling Mill Man," is the star this week. He is supported by a splendid coterie of artists, including Billie Barlow, comedienne; the Brothers Diantas, musical clowns; Mlle. Marguerite, equilibrist; Cushman and Holcomb, duettist; Walter Gale, in his tramp act; Gertrude Mansfield, soubrette; the Sisters Don, singers and dancers; Swift and Chase, musical comedians; the Davenports, character change artists; Clark and St. Clair, comedy duo; R. M. Carroll, expert dancer; Carrie Fredericks, serio-comic; the Two Diamonds, Irish comedians; and Gilbert Sarony, "the giddy old girl."

Proctor's Pleasure Palace.

The chief attraction this week is "the Irish Queen," Maggie Cline, who has recovered from her illness. The rest of the bill is furnished by W. T. Carleton, baritone; Watson and Hutchings, German sketch; Richard Golden, comedian; Leavette and Novello, jugglers; Sadie Fox, serio-comic; Shayne and Worden, sketch artists; Gussie Nelson, soubrette; George Lockhart's comic elephants; Aranka, Roszika and Berike, gypsy trio; the Zalvas, high wire artists; Mlle. Polaire, French singer; and Clotilde Antonio, equilibrist.

Koster and Bial's.

Segommer has made a tremendous hit, and he and his talking figures are the feature of the bill. The others are the Vaidis Sisters, Clara Wieland, the Bale Troupe of bicyclists and acrobats; Les Edvardos, French eccentrics; M. Walton and Miss Erma and their miniature circus; Granto and Maud, wire artists; Sam Lockhart's elephants, and the living pictures.

LAST WEEK'S BILLS.

Koster and Bial's.—There are ventriloquists and ventriloquists, but no one can fully realize how entertaining this form of amusement can be made except by witnessing Segommer at Koster and Bial's. Other voice-throwers who have appeared here from time to time pale into insignificance before this master of the art ventriloquial. Segommer does not carry the usual stock of dummies. His are entirely different from any seen here. He has the figures of a man and woman, life size, and two little pigs, a big ox, three or four dogs, a fierce looking tiger, a clown and a negro.

Conversation and repartee of the usual kind take place between the man and woman, the man objecting to the vocal efforts of the woman, who continues to sing until the different animals unite in a chorus of protest. The barking of the dogs, the squealing of the pigs, the roar of the tiger, and the mooing of the ox are simply perfect. They come in such quick succession that it would seem that Segommer must have several confederates assisting him, but the fact is he is simply possessed of a marvellous gift of mimicry. He uses several very funny electrical effects. The nose and eyes of the man light up with different colored electric lights, and even the tail of one of the pigs has a similar attachment. An amusing feature is the figure of a young woman who sings in a high soprano, and when she comes to a high note, stretches her neck fully a foot, as if to bring the note out more forcibly. Segommer winds up his performance by a very clever illusion which deceives the audience completely. He carries the figure of the clown from the stage, and immediately afterwards what appears to be the same figure walks back to its seat with a halting movement. The supposed figure is Segommer himself.

Segommer is a success. He can stay here just as long as he likes, and the rest of the ventriloquists are advised to go and see him as soon as possible to learn what real ventriloquism is like.

The rest of the bill was the same as the previous week. Clara Wieland sang a new song, "The Woman of To-Day," and a sort of baby song, with great success. Florence Levey, Clotilde Antonio, Grano and Maud, Les Edoardos, Mr. Walton and Miss Erma, the Vaidis Sisters, the Bale Troupe, Sam Lockhart's trained elephants, the Hungarian Band and the living pictures all received a generous share of applause.

Proctor's Pleasure Palace.—Weber and Fields and the members of their excellent company, together with Mr. Proctor's own additions to the programme, proved veritable magnets here last week. The beautiful theatre was crowded every day by enthusiastic audiences. Weber and Fields' new sketch, which is called The German Senators' Schuetzen Fest, is, of course, very amusing, though it is built upon exactly the same lines as their old sketches. Their knockabout work was extremely funny. Lottie Gilson met with great success in her songs. Her newest ditty, "My Best Girl's a Born and Bred New Yorker," made a hit, as did "Henrietta," "You Don't Have to Marry the Girl," and a parody on "When She's Just About to Fall. Billy Emerson introduced his two latest successes, "Could I Only Pick the Winner" and "Pretty as a Picture." Mr. Emerson does well to keep his songs and sayings up to date.

The Acme Four caused howls of laughter with the sketch, which is on the Peck's Bad Boy plan. It is seldom that such hearty laughter is heard, even in a vaudeville house, as follows the antics of the clever Garnella Brothers and their clever assistants, Lulu Clark and Maud Harris. Lillian Melbourne made a hit with her songs and dances. She has a splendid enunciation and dances cleverly. Lavender and Thompson did a jay boy and girl, a sketch which was funny in spots. Rosani, a juggler, was quite deft in the manipulation of various articles.

Marietta and Belloni and their trained cockatoos created quite a sensation, and proved what patience can accomplish. Drummond, Staley and Belle Birbeck gave their musical sketch, in which they appear as blacksmiths. James F. Hoey was as eccentric as ever, and had a couple of new jokes at the expense of the unfortunate girl of the East Side, whose name is Mamie.

The other numbers of the programme were furnished by Aranka, Roszika, and Berike, the graceful gypsy girls, Mlle. Polaire, the French singer with the funny topknot; the Zalva Trio, high wire walkers; the lady orchestra, and George Lockhart's comic elephants.

Keith's Union Square.—John Wild received a welcome last week at Keith's, which must have warmed the cockles of his heart. He appeared in a sketch, in black face. It was fairly amusing, but it gave Wild very little chance to be as funny as he used to be at Harrigan's. Frank M. Wills, who assisted him, did a good deal of hard work, and helped materially in bringing the laughs. Wild ought to have an up-to-date sketch written by somebody who knows his peculiarities, with plenty of funny lines. With a proper vehicle he could soon become as great a favorite in the vaudevilles as he was in his palmiest Mulligan days.

Eugene Sanger, the young character mimic, was as successful as any one in the bill. His description of the tough excursion, although a trifle too long, was better than anything in the same line done here in some time, Frank Bush's well-known imitations not excepted. Mr. Sanger has a bright future, and if he improves as he goes on he will soon be among the leaders.

George H. Wood appeared in a different make-up from the one he wore during his first week, but he repeated his remarks about the British "meelodrama," with its refrain of "Throw the light on me!" Sirron and Simkin, the burlesque magicians, repeated their success of the previous week.

Little Kitty O'Neil, who was on the programme as "Boston's favorite serio-comic," made quite a hit with her two songs. She ought to learn the chorus of "Nothing's Too Good For the Irish," as it is the best thing in the song. Lieut. W. Allen gave a conventional ventriloquial performance. The New York Ladies' Vocal Quartette sang some part songs after the manner of all female quartettes.

The rest of the programme consisted of some excellent fun and music by Deltorelli Brothers, expert dancing by McBride and Goodrich, ladder balancing by the Lundgrens, trick music by Maziotta, wit and humor by Tim Cronin, the Irish comedian, knockabout fun by Girard and Thompsom, imitations of grand opera by Bryant and Richmond, step dancing and poses by Healy and Saunders, and baritone solos by Charles H. Bowers.

Tony Pastor's.—The Boston Howard Athenæum Star Specialty company furnished the entertainment here last week. The bill consisted of eight acts and an after piece, and was on the whole very entertaining. The performance began with those sterling favorites, Edward and Josie Evans in the sketch, Little Sweethearts, in which they appeared to advantage. Lizzie Mulvey end Pearl Inman, sang and danced gracefully. Loreno and Levar, who were imported from the Folies Bergeres, Paris, went through a knockabout act which was very amusing, introducing a few neckbreaking tricks which have not been seen here before.

Annie Hart received a rousing welcome. She sang "The Band Played On," with some political verses which took down the house, and a song about the chowder of the Timothy D. Sullivan Association, in which she was assisted by a remarkably vigorous and efficient chorus of hornblowers in the wings. She wound up with a song in the original Irish.

Meyer Cohen, who is known as California's baritone and descriptive vocalist, sang four or five songs with the assistance of a stereopticon, which were very effective. The pictures used taken from life, and fitted the songs to a nicety. "Papa Come Back to Mamma," "Three Wishes," "The Little Lost Child," and "Take a Seat, Old Lady!" were the songs Mr. Cohen used, and in them his resonant baritone voice was heard to perfection.

Charles M. McDonald sang a song and did some very clever dancing. The Levinos, Dolph and Susie, introduced their sketch, in which some very rapid sketching and some very fine harp solos are seen and heard.

Mlle. Madeline Rosa, who claims to be the only lady ventriloquist in the word, appeared with considerable success. She has a very funny little figure of an Irishman, and works it in a very natural way. Mlle. Rosa is an attractive looking young woman and is likely to become a favorite here.

An Irish farce by Andy Hughes wound up the performance. In it Andy Hughes, Patrick McBride, Harry Walton, and Irene Morton appeared and created considerable laughter.

Proctor's.—Gertrude Mansfield made her vaudeville debut last week, having been engaged by Mr. Proctor on account of her success in The Widow Jones. She sang several songs very well and made a pleasing impression by her engaging manners. Billie Barlow kept on the even tenor of her successful way, and was rewarded with applause for her catchy vocal efforts. Press Eldridge told all about Trilby in song and story, and discussed the Goo Goos and the other "oos" which are now such a funny feature of New York politics. The two Charles furnished a good deal of amusement with their musical sketch, during which the man gave an imitation of Johann Strauss when he is playing the violin.

Luckie Thuriow, who is getting to be one of the most popular serio-comics on the boards, sang her songs well and deserved her encores. The Brothers Donaldson and Ardell went through their menagerie contortion act, which is as funny as ever. Professor Atilla's Parisian Spectacle was a collection of stereopticon and dissolving views, most of which were very pretty. Chantrell and Schuyler gave a very amusing sketch.

The Sisters Andersen juggled large articles with their feet very gracefully. Capitola Forrest danced and juggled a baton like an expert drum-major while her assistant, Will Masaud, turned handsprings and executed difficult feats of tumbling. Daisy Mayer and her pickaninnies gave their picturesque performance of wing and buck dancing. The Brothers Diantas did some clever musical clowning and hat-spinning, and Madame Carlini put her educated dogs and monkeys through their paces in a thoroughly satistactory manner.

THE BROOKLYN HOUSES.

Hyde and Behman's.

Irwin Brothers' Big Specialty company is here this week. The leading members are the Mimic Four, O'Neil and Sutherland, Delaur and Debrimont, the Todd-Judge Family, Moore and Karcher, C. W. Littlefield and Dot Davenport.

Holmes' Star.

John W. Ransone is the star attraction, assisted by Mazuz and Abacco, the Four Cohans, Burton's dog circus, Mason and Healey, Whitney and Sheppard, Berol and Belmonte, Florence Emmet, and Morton and Coleman.

Gaiety.

George W. Monroe appeared here Monday night in A Happy Little Home. He was very amusing, and gave good satisfaction. Blanche Chapman, Harry Stanley, Frank Bell, Dorothy Drew, and Idalene Cotton contributed clever specialties.

THE IMPERIAL CORPORATION.

The Imperial Music Hall Company of New York city has been incorporated at Albany. The object of the company is to carry on a general theatrical and music hall business. The directors are David Kraus and Samuel Wank of New York city and J. Charles Davis, of Locust Valley, L. I. The capital of the Company is $100,000.

ACCIDENT TO MISS VAIDIS.

A painful though not a serious accident happened to Lizzie Vaidis, one of the skilful ariel artists at Koster and Bial's, on Thursday evening last. While she was being drawn up to the trapeze, a small piece of plaster fell from the ceiling into her eye, causing great pain. She pluckily went through her act, however and when she had finished, was attended by Dr. Beck, who happened to be in the audience.

CINQUEVALLI INJURED.

Paul Cinquevalli met with an accident in London Oct. 14. He was thrown out of his carriage while driving and was badly bruised.

The Georgie Huntington Juvenile Vaudeville company expects to go on the road on Nov. 18 They will carry their own orchestra and will put on a musical operetta by Percy Gaunt, in which the company enters on bicycles in fancy costumes.

A VAUDEVILLE FAVORITE.

ZELMA RAWLSTON.

This is the latest picture of Zelma Rawlston, a talented singer, who has become, within a very short time, a formidable rival of that acknowledged queen of vaudeville, Vesta Tilley.

Miss Rawlston's performance is extremely clever, and her chief charm lies in the fact that she never gives the remotest hint of vulgarity in her work, which, in spite of that, is full of snap and ginger.

The Mirror has had occasion to speak in praise of Miss Rawlston's work many times since she introduced her new specialty at the Madison Square Roof-Garden last Summer. Since then, the papers in various parts of the country have vied with one another in saying kind things about her performance. Unlike a great many so-called singers, Miss Rawlston has a voice, and what is more, it is thoroughly cultivated. A great many of her admirers wonder why she does not confine herself to the high-class songs which are sung in a long dress, the performer holding a sheet of music in her hands and standing like a statue in the centre of the stage. Miss Rawlston has too much life and vivacity in her composition to do that, however, and she feels that she can be just as artistic in her dress suit as she could be in a gown with a train three yards long, and can give her audiences a good deal more pleasure into the bargain.

Miss Rawlston is about to start on a tour of the Western cities, and it is more than likely that she will become as great a favorite in the West as she is in the East. When our Western friends hear her sprightly rendition of "The Sad Sea Waves," "Madamoiselle" and "The Man In The Moon's Too Slow," and her inimitable vocalization when singing "Sally In Our Alley," they will not hesitate to acknowledae her as one of the shining lights of the vaudeville stage, whose lustre is not dimmed by contrast with the ones which have come from across the sea.

FOREIGN NOTES.

Marie Kendal advertises that her first vacant date is June 7, 1897. How many of her American cousins have their time booked so far ahead?

Harry Payne, the well-known clown, died in England recently. Unlike most of his professional brethren, he had laid something by for a rainy day. His funeral expenses were paid out of his estate, and there was a very comfortable balance left.

Tom Costello is singing a new song called "She Would Have a Lock of My Auburn Hair." The auburn hair gag is getting to be a chestnut heavily tinged with grey.

Sims Reeves, the famous tenor, who was married to a young girl a short time ago at the age of seventy-five or eighty, is appearing at the Empire Music Hall, London.

Bessie Bellwood's latest song is called "We All Sang Hi-Tiddle-Iddle-Um!" The London song writers seem to be going daft in their efforts to produce another "Ta-Ra-Ra-Boom-De-Ay!"

Dan. Leno, the popular London comedian, was made the father of a bouncing little girl on Oct. 10.

Alice Leaman has gone to Australia.

The monologue on the subject of Henry V. has been produced a the London Oxford. It is a gorgeous production in six scenes. The words are by Julian Cross and the music by W. G. Eaton.

W. J. Ashcroft, a variety comedian, who is well known as "the solid man," was taken to the Royal Hospital, Belfast, suffering from the effects of a gash in the throat, inflicted in some mysterious manner. He is the manager of the Alhambra, Belfast.

"Show Me the Girl with the Golden Hair" is a new English song. As long as it isn't hanging down her back we ought to be satisfied.

"The season of anniversaries and benefits sets in with great severity next week," is the way a London paper puts it. "Severity" is good.

Tom Melrose, a negro comedian, died of hasty codsumption recently in London. He left a wife and five children entirely unprovided for.

Two new equine performers made their first appearance in London recently. One of the horses can play the harmonium, and write his own name on a slate.

Harry Rickards, who manages two music halls in Australia, was interviewed a short time ago by a representative of the London *Era*. Mr. Rickards stated that as far as picking up talent was concerned, his American tour was a failure, but on the other hand he had learned a great deal that was valuable to him from the construction and conduct of American theatres.

Marie Lloyd's new songs are "A Little Thing Like That Won't Hurt You," "Tricky Little Trilby," "The Rich Girl and the Poor Girl," and "The Flower Girl."

The song-writers of London have formed a society called "The Nibs." They issued a manifesto a few days ago, in which they declared that they were very prosperous, and quite satisfied with the returns they get from their work.

VAUDEVILLE JOTTINGS.

Segommer, the ventriloquist, now at Koster and Bial's, has been engaged for the opening of next season at the Casino, Paris.

C. G. Ball is treasurer and secretary of Miaco's City Club company.

George Wood is doing the press work of the Parisian Circus and Venetian Water Carnival in Chicago.

Walter Leon, the clever little stump-speaker, who is in the bill at Keith's this week, appears by special permision of the Gerry Society.

Tony Pastor announces that the Paquerette who is appearing at his theatre is the original of that name. She was seen here at Pastor's a few years ago, and made a great hit.

Sam Lockhart's elephants, now at Koster and Bial's, will open at Keith's next week.

Edgar Selden, playwright and author of many songs, while journeying to Boston recently, composed a melody of the catchy sort, and a day or two later jotted down

the words on a sheet of note paper. When completed, he offered this trifle to Ditson and Co. for publication. It was accepted. In less than three weeks from its appearance in the shop windows, the first edition was exhausted. It bears the unique title, "For Love of a Poor Young Man."

Nina Farrington arrived from Europe last week on the *Teutonic* and went to the Hoffman House. She left for Chicago on Saturday. Miss Farrington has been having her voice cultivated in Paris, and has sung in the Parisian music-halls.

Tony Pastor has received a cablegram from Bessie Bellwood, saying she will sail for America on Nov. 9.

Major Newell and R. M. Carroll have signed contracts to appear at Proctor's theatres.

MacFairtas, who with his wife was giving a trapeze performance at the Winter Garden in St. Louis on Friday night, fell while hanging by his toes from a leather band around his wife's neck, and was severely injured.

The foreign artists who will appear at Hammerstein's Olympia, will arrive on the *St. Louis* on Nov. 16. The box-office will open on Nov. 11, and the first performance will be given on Nov. 19.

Maggie Cline could write a book on throat troubles. She has been nursing an affected larynx for several weeks past. It looks as though the time for joking on the Irish Queen's strength of voice had passed, now that it is known that she can enjoy the luxury of being laid up as well as other prima donnas.

Levy and Barker, the young athletes, who are at Keith's Boston Theatre this week, will play a return engagement over the Keith circuit in January.

Henry E. Dixey is touring California with his vaudeville company. He appeared at Oakland, Cal., on Oct. 14 to a good house.

Lottie Gilson signed a contract last week with F. F. Proctor to appear at his Pleasure Palace for six weeks, commencing in March, when her engagement with Weber and Field's terminates. Meanwhile she is not to appear at any other New York theatre.

Al. H. Wilson and Fannie Bloodgood have resigned from In a Big City. Wilson has been appearing on the Keith circuit with success. The Boston press last week commented very favorably on his performance.

Vianie Henshaw, of the team of Collins and Henshaw, retired from the stage at the conclusion of the performance of the Night Owls at the Olympic Theatre, in Harlem, on Saturday evening last. Miss Henshaw was presented with a handsome, diamond-studded watch by the members of the company. An appropriate speech was made by Samuel Gompers, after which the company joined in singing "Auld Lang Syne." Miss Henshaw is very well-liked by the other members of the Night Owls company, and she will be missed.

The Metropolitan Three (Preston, King and Galpin) have just finished a very successful engagement of fifteen weeks, over the Orpheum and Hopkins circuits. Their engagements in San Francisco and Chicago were extended on account of their success. They will be at Holmes' Star, Brooklyn, next week.

Horwitz and Bowers, whose original travesty act has made a hit through the West, will open at the Olimpia, Chicago, Oct. 28, after which they play the circuit. They will begin their Eastern engagement at Tony Pastor's Nov. 25. "Before and After Taken" and "It's a Long Time Coming" are their two latest topical songs.

Manager John W. Isham, of Isham's Octoroons, has placed an order with Costumer E. Roemer, of 10 Union Square, for twenty new costumes to be worn in the sketch, Thirty Minutes Around the Operas. Another lot of new printing has been received and is now being used. Manager Isham's efforts in placing his organization in the front rank are meeting with success. Business continues large.

G. W. Reynolds, a wealthy circus owner, who has the Winter quarters of his show at Rockford, Ill., was seriously injured while feeding a lion on Sunday. The beast sprang at him and lacerated his arm so badly that he bled profusely, and as he is advanced in years it is feared he cannot survive.

John Daly, of Daly and Devere, dropped into The Mirror office yesterday. The team is about to start on a tour of the Hopkins circuit.

According to reports, Cazman's Royal European Vaudevilles have made a decided hit, and are likely to enjoy a very prosperous season.

Billy S. Clifford, of Clifford and Huth, was a caller at The Mirror office on Oct. 28. This team has been with Tony Pastor's company, closing the olio, all this season. Miss Huth is in better voice than ever. They play Pastor's Theatre three weeks, then go to San Francisco for eight weeks, then over the Hopkins' Circuit, joining Pastor's company for the Spring tour. This will be their third season with Tony Pastor's company.

The fourth of the series of concerts took place on Sunday evening at Koster and Bial's. The band, as usual, was under the direction of Gustave Kerker. Lucille Saunders, a contralto, made a distinct hit, and Jules Levy was equally successful with his cornet.

Herr Techow's troupe of performing cats, which will make their American debut at Hammerstein's Olympia during the Winter will appear on the Keith circuit when their term at Olympia expires.

W. J. Holpin has taken the management of the City Trocadero, Atlanta, which will no doubt prosper under his direction. He reports that Papinta is more popular than ever with the visitors to the Exposition.

A letter from the Sisters Leigh states that through the illness of Stella Leigh, they have been obliged to resign from The Passing Show. They will remain in San Francisco for a few weeks.

Lillie Laurel, the singer, was spoken to by a would-be masher, in the dining-room of a Cincinnati hotel a few days ago. Miss Laurel gave him such a piece of her mind that he slunk out of the room without waiting to finish his dinner.

Joe O. Ziefle, treasurer of of the Night Owls, writes that the company since the opening of the season have broken records at Paterson, N. J., Albany, and at Miner's Bowery and the Olympic, Harlem.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South-Side Theatre: As heretofore the business has been S. R. O at every performance, and Colonel Hopkins is elated over the wonderful business his theatres are doing. The past week an exceptionally strong bill was presented. Lew Dockstader appeared for the first time in white face. His imitation of Grover Cleveland was excellent, and his make-up bore a striking resemblance to the original. Another wonderful act was that of Macart's dogs and monkeys. They do everything from a prize fight to a skirt dance. The Nawns were very funny in their sketch; Gertrude Reynolds and a number of others were also pleasing, and Sims and Pettit's Harbor Lights was produced with a good cast.

Hopkins' West-Side Theatre: The week opened with a packed house and an excellent array of artists. Lana and Vani headed the bill, and their act elicited applause. Bernard Dyllyn sang a number of songs very well; Till's marionettes pleased the children; Harry Budworth told some new jokes and many old ones, and George Austin was very amusing in his comedy slack wire act. Harry Lacy's play, The Planter's Wife, was done by the stock co.

The Olympic Theatre presented a big double bill embracing a number of the best vaudeville artists. This is the first week a combination has occupied the boards of the Olympic. Fields and Hanson's Drawing Cards and extra acts made up the long list: Fields and Hanson, Joe Flynn, Florrie West, Gertie Cochran, Carroll and Hines, Joseph La Fleur, De Forrest Sisters, Arhuo, Weston Sisters, Jerry Hart and Beatrice Leo, Phyllis Allen, Galleti's monkeys, Lalor and Chester, De Varo and Hasson, Gilbert, Harrigan and Black, Kelley Brothers and others. Manager George Castle is providing the best for the Olympic patrons.

The Parisian Circus and Venetian Water Carnival attracted large crowds the first week, and everything points to a successful season. Manager Frank Hall has labored unceasingly to give Chicagoans a performance the like of which they never saw before, and his efforts will undoubtedly meet with the reward they richly deserve. The Marlo-Dunham Family, Caicedo, Martinettis, Athos, Alfarabi, Juno, Rose Dockrill, Willie Marks, all continue, and the innumerable other acts, ballets, water sports, etc., all come in for their share of applause. Henri Larousse, the diver, did not appear for the past few days owing to an accident. His physician says he will be able to continue the coming week. Mrs. Gen. Tom Thumb is a prime favorite with the little ones, and although she is fifty-three years old she looks as young as she did a number of years ago.

Frank Hall's Casino seems to be as popular as ever with the public. The following artists appeared: Wells and Munroe, Coburn and Baldwin, De Grau, Reese and Swan, Orville Bates and Bates, Dean and; Jose, Mme. Trazon and Jennie Quigley, La Fayette, Toney and Francis Rider; Conners and Flaherty, John and Nellie McCarthy, the Eidoloscope, operated by D. C. Porter; Charles and Jennie Stewart, A Striking Resemblance, and the Carnival Three retained from the week before. Representative Maze Edwards is on duty night and day, and the success of the Casino is due to his energy and push to a considerable extent.

Sam. T. Jack's Opera House: Miaco's City Club filled its second week with good attendance. Manager Miaco has one of the best companies of its kind on the road this season. Fanny Everett is the star of the company, and Harry Bryant principal comedian. The others are Charles Seaman, Paulo and Dika, Tom Nolan, Carrie Fulton, Ruby Marion, Sophie Erbs and others. The performance closed with the burlesque, A Tempting Town.

Lyceum Theatre and Music Hall.—The second comb. of the season appeared, and opened to big business. The Vaudeville Club, one of Weber and Fields' cos., gave a great show that pleased. Sam. Bernard, Lizzie B. Raymond, the Meers Brothers, Will. H. Fox, the Burt Sisters, McIntyre and Heath, and many others. Manager Grenier has many other good combs. booked.

Manager George Fair says the work is being pushed on the reconstruction of the Roof-garden, and that in the latter part of November the reopening of the Masonic Temple Roof Theatre will occur.

The Orpheus had a good week. A well-selected programme was given.

The Park Theatre was well filled the past week. The Brahams, Ethel Grey, Mr. and Mrs. Dick Kummins, Powell, Seaman and Bradley, Charles and Alice Clark, and Dick Kummins' comedy, A Trip Through Shantytown.

Professor Ferris is still at the Casino, and his subject, Mr. Laughlin, continues to sleep ten hours a day under a hypnotic influence, and expects to keep it up for a period of forty days.

Matthews and Bulger made a great hit in Rush City at the Academy of Music last week.

The Tennis Theatre is still closed, and it is doubtful if it will reopen again.

Jerry Hart, the well known minstrel, is arranging a minstrel entertainment for a well-known medical college. The performance will take place at the Schiller Theatre next month.

Colonel Hopkins is now making his headquarters in Chicago.

Beatrice Leo and Jerry Hart's sketch, entitled "School Boy's Troubles," made quite a hit at the Olympic last week.

M. J. O'Neill, well-known in vaudeville and circus circles, has written a book called, "How He Does It." The story is written around Sam T. Jack (the King of Burlesque) and is a rather sensational tale very well written.

Dick Reilly is putting out a vaudeville comedy called, On the Stage. Kitty Wolf, Gertrude Haynes, and Kitty Beck will introduce their specialties, and George Chenet will manage the tour. Dick Reilly and Kitty Wolf were members of Bothner's Bunch of Keys co. last season.

Wood and Shepherd have caught on nicely with the Town Topics co. Their musical act goes with as much ginger as ever.

Donnelly and Girard have four strong vaudeville arts with them this season: Rogers Brothers, Ross and Fenton, Maude Raymond, and Imro Fox.

HARRY EARL.

PHILADELPHIA, PA.—Gilmore's Auditorium continues as the centre of attraction. One big show follows the other, and all to immense patronage. This week Flynn and Sheridan's City Sports, with two roaring comedies, Murphy's Reception and A Hot Night, with the following olio talent: Four Nelson Sisters in an acrobatic act, Smith and Champion, Carmanelli and Lucille, William Hall, Wren and Daily, Lillian Lancaster, grotesque dancer; McBride and Flynn in brilliant programme full of novelties that deserved the business and applause. James Thornton's Vaudeville co. week of 28.

The liberal offering and constant change of popular and noted novelties from every part of the world has made Keith's Bijou Theatre stand high in the estimation of our theatregoers, and the business is very large the house being crowded at every performance. Alcide Capitaine, the perfect New Woman remains for a second week in her marvelous act, which is the neatest, most pleasing and artistic trapeze act ever done in this city. Sirron and Simkin, European grotesque magicians; Tom and Lillie English, Capitola Forrest and William Masaud in a new act, Arnim and Wagner, Stack and Milton, Conwell and Swan, Minnie Lee, the favorite vocalist; Manning and Daly, Burt Jordan, Billy Courtright, Two Odells, the Brannigans and the World's Fair Irish village dancers. P. F. Nash, the resident manager of the Bijou, is an old newspaper man and very popular with everybody and is always at his post making himself agreeable to patrons, employes and visiting professionals.

At the Lyceum Theatre Rice and Barton's Rose Hill English Folly co. filled the week to large patronage. The show is large and better than last season. Good olio and two new burlesques, A Trip to Newport and Seaside Frolics.

The Globe Theatre, with George W. Marcellus manager, last week drifted from vaudeville to a cheap theatrical show. This place is being run on a new experimental plan; no advertisements in the papers, no paper on the walls. You can prophecy easily how long it will remain open.

Manager William J. Gilmore is still at the Sanitarium, Atlantic City, improving slowly.

Charles H. Vale directs the fortunes of his enterprises from this city. He is under the doctor's care, but able to be about, and is rapidly improving.

S. FERNBERGER.

SAN FRANCISCO, CAL.—Although we are having very pleasant weather, money still rains into the box-office of the Orpheum. The new faces have been warmly received, namely, Memphis Kennedy, a musical comedian, with decided emphasis on the "musical"; the Gotham City Quartette, who render some beautiful selections, and the Schrode Brothers, remarkably clever acrobats. Of the old faces retained Haines and Pettingall and Gilbert and Goldie flavor the performance with their witticisms. Murphy and Mack and Louis Fialkowski meet with continued success. The new features for next week are the Ella Zuila troupe of lofty-wire performers, direct from Europe. They will appear here for the first time in America. In addition are the Leigh Sisters, the original Trilby dancers; Marlow and Plunkett, banjoists and parodists; and Charles W. Knox, baritone singer.

In conversation with Manager Walters the other evening he said that the Orpheum Circuit was flourishing. This is but natural, as only the best attractions have been presented.

Phil Mack and Lottie Medley leave for Los Angeles to-morrow where they will fill an engagement at the Orpheum.

The specialties introduced between acts at the People's are quite clever. The Zanfrellas, Raymond Sisters, Bertha Kellogg, Young Corbett and Billy Armstrong, and Harding and Granger deserve special mention.

John Donnelly, formerly a member of the well-known team of Irish comedians, Burns and Donnelly, was declared insane by the Commissioners of Insanity on Thursday last, and was committed to the asylum at Ukiah. The cause was an unfortunate love affair.

Already an active interest is evinced by the vaudeville profession in the annual Elks' Carnival, which takes place at the Mechanics' Pavilion Nov. 27.

H. P. TAYLOR, JR.

BOSTON, MASS.—Florrie West returns to Keith's this week. Others in the bill are the Anderson Sisters, Hassen Ben Ali's Arabs, Sherman and Morrisey, Kitty O'Neil, and Charles S Abbe.

In the new stock co. at the Grand Museum this week are Kate Dallas, Laura Addison Clitt, Frank Drumler, Frederick Murray, Park Hughes, Frank Edwards, Everett King, Cora Williams, and Eliza Hudson.

Isham's Octoroons, introducing The Blackville Derby, the Twentieth Century Swells, a Spanish Ballet, and Madame Flower, are at the Howard Athenæum this week.

Turner's English Girls at the Lyceum this week introduce O'Brien, Jennings and O'Brien, Charles H. Duncan, the Everetts, Bob Mack, and the Ammons-Clerise Trio.

The Bloomer Club and Rob-Hip-Hur-Roy are the two burlesques given by the American Gaiety Girls at the Palace this week.

The fat women who ride bicycles are attractive features at Austin and Stone's.

There is an Old Maids' Convention at the Nickelodeon this week.

JAMES HARRIS.

ST. LOUIS, MO.—The building occupied by the Harmony Club at Eighteenth and Olive Streets, has been leased by George W. Duncan, of Chicago, who opened it on Sunday with a continuous vaudeville show. The performance begins at 2 o'clock and continues until 11. It is called the New Union Theatre.

CLEVELAND, O.—The City Sports co. played to big business at the Star Theatre last week. Larry Smith and Mamie Champion are good comedians. The turn given by Wren and Dailey is worthy of mention. James Carmanelli and Lucille in their musical act won applause, while McBride and Flynn are a great team. The Four Nelsons gave a fine acrobatic exhibition.

The Big Sensation Burlesque co. is the attraction at the Star this week; the Creole contingent is a feature of this co.

Both the City Sports co. and the Big Sensation co. are owned by Sheridan and Flynn, the first named traveling with the City Sport co. and the other with the Big Sensation.

Manager W. T. Campbell, of the Star Theatre, has sold his 2.15 speeder Eleanor to Mrs. John Forepaugh, of Philadelphia.

An extra performance will be given by the Washburn Sisters' Big Burlesque co. at the Star the evening of Nov. 5, when the election returns will be read from the stage. Max Luttberg will meet Harvey Parker, of Erie, Pa., in a wrestling match at the Star Theatre Friday night, after the regular performance, for a purse of $200.

Some companies are cancelling their Southern Ohio time on account of the alarming scourge of small-pox reported there.

PORTLAND, ORE.—ANHEUSER (Felix Blei, manager): Dagmar Neilson, the Sweedish nightingale; Amy Boshell singer; Dollie Mitchell, song and dance; Fred. Gamble, character comedian, and Carrie Winchell, skip-rope dancer, intermingled with Musical Director H. C. Kay's orchestra's selections, constituted a very interesting bill, and drew large houses week 14-20. Manager Blei knows the art of giving people their money's worth.——WONDERLAND (J. C. Mosburg, manager): The programme began with George Troxell's one-act comedy, Insane Asylum, in which were specialties by Violet Nixon, serio-comic; Sadie Dewey, serpentine dancer; Birdie Harris, song and dance; George Troxell, acrobatic evolutions; Gracie Laving, up-to-date songs; Julia Winchell, songstress; Alex. and George Francis acrobats and horizontal-bar performances; Lamore Sisters, refined specialty performers, and Julia Lynton, the Eastern acrobatic song and dance comedienne. The entertainment concluded with an up-to-date afterpiece, Chow-Chow, by the stock co. Good business week ending 20. Captain Mosburg's Sunday matinees are largely attended.

PROVIDENCE, R. I.—Harry Morris' Twentieth Century Maids made a big hit at the Westminster Theatre 21-26, and played to the largest audiences of the season. The entertainment was the best of its kind ever seen at this theatre. The performance began with an amusing conception of the "new woman" entitled The Girl Bachelor's Stag, which introduced members of the co. in a number of songs, duets and dances. In the olio were Harry Emerson and Annie Carter, whose sketch Don't Notice It was much enjoyed. Miss Carter sang well and has a rich contralto voice. John T. Hanson, Coakley and Genars and Lelia Trimble met with with general favor. One of the most pleasing and catchy specialties was that of Nettie De Coursey and her song "Won't You Marry Me caught the house. Clarice Terry, assisted by several members of the co., appeared in a series of living pictures and the humorous burlesque entitled Too Much Trilby concluded the performance. Business very large all the week. Reilly and Woods' Big Show 28-Nov 2. Lou Behman of Brooklyn occupied a box at the Westminster Theatre 19, and witnessed a performance by Al. Reeves' Big Show.

H. C. RIPLEY.

WASHINGTON, D. C.—A good business was done by Sam. T Jack's Creole Combination at Kernan's Lyceum Theatre 21-26. The programme was lengthy and varied and every number was well received. The buck and wing dancing and the singing of old-time darkey songs, together with the spirited colored cake-walk, occasioned great amusement. Notwithstanding the appearance of the bigger "nigger" show, Black America, at Convention Hall. The strong and meritorious performance given by this organization held the colored habitues of the Lyceum loyally, and the galleries were nightly crowded.

Ridge Waller, formerly treasurer of Kernan's Lyceum Theatre here, after two seasons in advance of Sam. Jack's Creoles, has been promoted to the position of manager-in-charge, a good promotion.

Charles B Ward, author of "The Band Played On," sang that song and many others to much applause this week with On the Mississippi at the Academy of Music.

A charming sight on the streets during the past week were the bicycle meets of the ladies of The Twentieth Century Girls and A Black Sheep cos.: much expert riding was done.

JOHN T. WARDE.

CINCINNATI, O.—during the week of Oct. 13-19 People's had the New York Stars. The leading novelty in the co. is Florizell, who does a contortion act upon a heavy glass plate suspended more than twenty feet above the stage. The spectators see her gyrations through the glass. Swan and Bamlard were very amusing, and Lottie West Symmonds sang several popular songs. Matthews and Harris were well received in their sketch. The former deserves credit for the make-up of his nose. Charley Case was good. Goldie, St. Clair and Goldie introduced a sketch, "Ginger Jane," which was full of snap. Sparrow, the juggler, gave a creditable burlesque of Sandow. The American Macs, the knockabouts, earned their money. Ani and Ino gave a thrilling performance, and the show closed with a burlesque entitled "The Streets of New York." Next attraction—Field and Hanson's Drawing Cards.

Freeman's on its vaudeville side for the week of 13-19 had the Quaker City Quartette. They were prime favorites. The Dare Brothers were capital in their horizontal bar act as were the McKees in their entertaining sketch Schaeffer and Clark, musical comedians, caught on, and the remaining numbers were equally good. Amelia Glover is underlined for next week.

SPRINGFIELD, MASS.—PARLOR THEATRE (H. R. Tucker, manager): Week of 21-26 the Gourdiers, sketch team; McClean and Hall, sensational dancing; Brandon and Regani, acrobats; Gorman and West, musical act, and Frank Kennedy, comedian. The farce, Corbett's Arrival, was a very talking afterpiece. Business large.

KANSAS CITY, MO.—The continuous performance at the Gilliss is still drawing well. The stock co. this week presented Shadows of a Home with fair success. The specialties included William De Bal, aerial gymnast; the Weyleys, parody singers and change artists; Ingebelle, the vivacious comedienne in male impersonations; Lenton Brothers, acrobatic comedians; Scott and LeRoy, in a high perch act and acrobatic feats, and Henry Hoffman, Bohemian violin virtuoso.

The bill at the Novelty Theatre 20-26 included the three Neimers, Professor Voce, Dott Onzo, Worth and Marshall, Williams and Carleton, the Kherns, Rose

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1. "Wheeling, Wheeling,"
A ballad with a delicious waltz refrain.
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A semi-humorous song and dance; full of vim.
3. "When I Hold You in My Arms,"
A ballad possessing the charm of Gaunt's genius, and ought to become a household idol.
4. "The Girl Up to Date and Beyond,"
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5. "Strolling On the Sands,"
Song and dance. One of the best illustrations of the composers sparkling method.

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MR. RUSS WHYTAL'S

ROMANTIC PLAY IN FOUR ACTS,

FOR FAIR VIRGINIA

CHICAGO PRESS OPINIONS:

The Inter Ocean, Tuesday, Oct. 15, 1895.

In the busy period extending over thirty years, since the settlement of the great American conflict, many have felt called upon to pen plays on the war basis, but few have been chosen as worthy exponents. William Gillette was the first to catch the spirit in that typical American play, "Held by the Enemy," and Bronsom Howard perpetuated it in most graphic fashion in "Shenandoah," and now modestly comes a new David in the field in the person of Russ Whytal in a war play worthily sharing the laurels, "For Fair Virginia." While his work as a stranger might be regarded as a tentative effort, its absolute merit will assure it permanency. Seldom, indeed, has an author in his premier displayed more tact in dramatic construction, and more skill as a deviser of intrigue, associated with fluency in writing dialogue and conceiving character. The fine balance in preserving the unities, the ingenuity of situation, and the tensity of interest in the struggle between love and duty is admirably developed and strikingly sustained in this Comedy-melodrama. While the author is to be commended for fixity of purpose and strength of sentiment, he is particularly happy in the natural spontaneity of his humor. From the popular standpoint the first act is slightly slow in its demands for action, yet it forges the link of interest that inspires movement from brisk animation to intensity that was gratifying to the most exacting of melodramatic demands. The dramatist has infused the new drama of purpose with the old-time fire of virility, and made an amalgamation that is pure wholesome and invigorating.

The Record, Oct. 15, 1895.

"For Fair Virginia," a romantic war play, was given its first performance in this city at the Chicago Opera House last evening and won the cordial approval of a large audience. The play did not have the prestige of a New York run and the players are not well known, and for that reason, doubtless, many of the first nighters expected to witness the performance of a play rating with those cheap war dramas which became epidemic a few years ago. They learned, instead that "For Fair Virgina" has abundant merit and is entitled to rank with "Shenandoah" and "Held by the Enemy," neither of which it closely resembles, although, like them, dealing with the conflict between love and duty to country. There can be no doubt that the house liked the play. The applause was genuine. Mr. Russ Whytal, the author and a member of the cast, was given many curtain calls and had to make a small speech. Mrs. Whytal made a charming and sympathetic heroine. She is a handsome woman with a reserve of emotional power.

The New York Dramatic Mirror, Chicago, Oct. 15, 1895.

Russ Whytal's "For Fair Virginia" opened at the Chicago Opera House last night to an especially large audience. The reception accorded to both play and players was flattering in the extreme, each of the four acts being cordially applauded. Curtain calls were numerous and exceedingly demonstrative. At the end of the third act act Mr. Whytal, in response to prolonged enthusiasm, was forced to make his personal acknowledgement, and at the conclusion of his speech was greeted with something like an ovation. The press with marked unanimity commended the performance, giving Mrs. Whytal special praise for her artistic work in the curtain-raiser, Agatha Dene.

Evening Post, Oct. 15, 1895.

MR. WHYTAL'S SUCCESS.

"For Fair Virginia," at the Chicago Opera House for a week, is one of the prettiest and most pleasing of the many melodramas founded on incidents of the civil war.

It is never tragic enough to be painful; at the same time the pathos of the terrible conflict which divided families against themselves is never lost sight of.

The play is the work of Russ Whytal, who in this, his first appearance in Chicago, has proved himself not only a successful playwright but a graceful and capable actor. He is supported by a company of merit, including Mrs. Whytal, a lovely woman, who earned some distinction on the stage as Miss Marie Knowles.

As a curtain-raiser—though none is needed—the company presents a one-act comedietta, "Agatha Dene," also by Mr. Whytal. It is a charming little love story, cleverly told, with much good dialogue and effectively acted by Mrs. Whytal, Misses Knowles and Stevens and Messrs. Whytal and Carleton Macy.

Daily News, Oct. 15, 1895.

A GOOD, NEW PLAYWRIGHT.

At the Chicago Opera House "For Fair Virginia," a comedy melodrama of positive romantic and dramatic strength, arrived rather in the way of a surprise.

Mr. Russ Whytal, an actor of intelligence and writer of promise, was utterly unknown to Chicago at 8 o'clock last night, but he made enough friends in his one appearance to warrant him a welcome as often as he chooses to favor this city with his really praiseworthy acting and composition.

"For Fair Virginia" is indebted to no particular revelation of the late civil argument in bullets arranged for the stage; neither to Howard, Gillette or Thomas does young Mr. Whytal owe his style, his ideas or his theme in this intensely interesting melodrama. It is original and vividly imaginative, though realistic to a degree. It is a good play, beautifully played.

Evening Press, Oct. 15, 1895.

Russ Whytal made his bow to a Chicago audience last night, and a right graceful bow it was, too. He appeared in the dual role of player and playwright, and in that difficult double position acquitted himself admirably. He gave the patrons of the Chicago Opera House not one, but two, plays—a curtain-raiser entitled Agatha Dene and a delightful comedy sketch, For Fair Virginia, that was laden with the breath of the South and echoed with the music of the mocking birds. For Fair Virginia is a sort of composite of Shenandoah and Alabama. It is just enough like Shenandoah to give the audience a war thrill now and then, and to link the play to some considerable dramatic action, but not enough like it to cause nervous women in the audience to clap their hands to their ears in mortal dread. On the other hand, For Fair Virginia has enough of the quality of Alabama about it to put the stage in a soft Southern haze. It went well, and the audience liked it to the point of enthusiasm. A great many people were there, but it could not be that they expected such a dramatic treat as they enjoyed, for the name of Mr Whytal is not a familiar one in this city. It is gratifying from all the points of view that the audience was large, for its applause and the curtain calls it bestowed on Mr. Whytal (four of them) were well deserved.

Chronicle, Oct. 15, 1895.

Mr. Whytal has succeeded in writing a successful play. For Fair Virginia abounds in incident, and the plot is simple and direct. The play pleased the audience last night immensely and curtain calls came after every act. The little comedietta, Agatha Dene, which preceded the drama, is a dainty trifle, nicely interpreted.

Dispatch, Oct. 15, 1895.

For Fair Virginia was given at the Chicago Opera House last night before a large audience and a charmed audience. It is a lovely play, pulsing with that which is simple and gentle and nearest and dearest to one's own heart. It is a love story such as one would have one's daughters hear, have one's own profit by, and, so far as thoroughly pleasing went, For Fair Virginia is the most delightful play in the city. It came moderately advertised and modestly announced. There was no flourish, no great promise, and the pleasure it produced was all the more enjoyable by reason of the moderate expectations.

It is a war play, skilfully built and artistically written, and the occasional burst of melodrama that came like a headache on the morning of a holiday seemed more the fault of overly-vigorous players than the fault of the lines. The play was written by Russ Whytal, a careful author and thoughtful actor who was little known to Chicago audiences, but who will doubtless become very well known in the course of time, so worthy did he prove himself. The supporting company is far above the average.

Times-Herald, Oct. 15, 1895.

The grand climax comes properly enough at the end of the third act, when a strong melodramatic scene brings the curtain down to the accompaniment of an appropriate thrill.

The complications that follow are effective, and although the melodramatic strain is sometimes too pronounced for a romantic cemedy, the interest is happily sustained.

DIRECTION OF MR. FRANK C. COTTER.

LYCEUM THEATRE, BALTIMORE, WEEK NOV. 4. GRAND OPERA HOUSE, NEW YORK CITY, WEEK OF NOV. 11.

Duffy, Nellie Adams, and Higgins and Milligen. Among the bookings for week of Oct. 28 are the following: Leary and Hart, Professor Voce, Williams and Carleton, Jack Hall and Johnny Van Heest, the Kherns, and Worth and Marshall.

ROCHESTER, N. Y.—Wonderland Theatre (H. T. Scott, manager): Thorne and Carleton's Comedy Boomers and Crane Brothers' Specialty co. presented a bill 21-26 that was worthy the fine patronage they received. Vaudeville 28-2.——Academy of Music (Louis C. Cook, manager): Caxman's Royal European Vaudevilles appeared 21-26 in a programme replete with good things that pleased large audiences. Among the specialties that deserve praise was the triple-bar performance of the Wiltons, Mlle. Flossie, a charming little danseuse, and Henri Cazmanin his unique budget of legerdemain.

NEWARK, N. J.—Waldmann's Opera House (Fred. Waldmann, manager): Reilly and Wood's Big co. drew big houses 21-26. The co. includes Madge Ellis, who is a favorite, Pat Reilly, the National Trio, and a special feature are the living marble statues. Holman's Trans-Oceanic co. 28-Nov. 2; Weber and Field's Own co. 4-9.

WINONA, MINN.—Opera House (O. F. Burlingame, manager): The Trocadero Vaudevilles headed by Sandow, under the direction of F. Zeighfeld, Jr., appeared to a large house. Sandow is of course easily the star of the aggregation though the entire co. is very strong. Deserving special mention are Amaun and Mons. O'Gust.

CINCINNATI, O.—The American Vaudeville co., under the management of Cain Brothers, with Ola Hayden as the star, was billed for the People's Oct. 27. On account of Miss Hayden's poor health she was obliged to withdraw from the co. This in connection with the bad business they have had, induced Messrs. Cain to close. They intend this to be only temporary and are now organizing a co. to take the road in a fortnight. Manager Fennessy, of the People's, engaged a comic opera co. to appear at his house Sunday afternoon and evening.

JERSEY CITY, N. J.—The Bon Ton Theatre programme 21-26 introduced Edwin, Pedro, and George Martinetti in a triple parterre act; Dolan and Lenharr, in a clever travesty on The Crust of Society; Howard and Emerson, singers, with good stereopticon pictures; E. M. Hall, an old-time banjoist; Ned Monroe, clever monologue; Baldwin and Daly, the Hottentots; Fern Melrose, a sweet singer; Welch and Welch, knockabout Irish comedians; Lovenberg Sisters, songs and dances; Mlle. Lena, magician; the Dailys, song and dance; Ward Caulfield, monologue; Franklyn and Madell, musicians. Business continues good.

Albert Schiller is filling the position of treasurer at Sol. Weinthal's Star Theatre, Hoboken. Mr. Schiller occupied a like position when Siegfried Cronheim managed this house.

William Welch, of the Welch Brothers, who do a rough knockabout act at the Bon Ton Theatre 21-26, sprained his knee-cap 21 during the evening performance, and was compelled to close his engagement. His brother James finished out the week in a single specialty.

Howard and Emmerson are doing a new and novel act at the Bon Ton 21-26. They sing songs, with a stereopticon, and made a hit. The Martinetti Brothers and the clever Lovenberg children are also favorites here. Walter C. Smith.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): Good business continues at this house, where the four Reinhart Sisters, McCloud and Melville, Norwood Brothers, Mack and Colter, and La Petite Minnie, are giving a clever vaudeville performance. The performance concludes with the farce Reed's Lake After Dark.

DULUTH, MINN.—Lyceum (L. N. Scott, manager): Sandow Trocadero Vaudevilles 18, 19 to crowded houses. The attraction is complete in all details. The prominence given to the superb Sandow is rather unfair to other performers who are all excellent in their specialties. It is hard to say which is the most attractive feature of the entertainment.

PATERSON, N. J.—Bijou Theatre (Ben. Leavitt, manager): The banner week's business of the season was the week ending 19, the standing room sign being called into play nightly. The evening of 19 over 400 people were turned away. The magnet was John W. Isham's Octoroons, which gave one of the cleverest performances in the vaudeville line ever seen here. For week of 21, Gus Hill's co. of vaudeville stars are doing a good business. Week of 28, Watson Sisters Burlesque co.——Eden Theatre (H. E. Toovey, mgr.): This house was formerly considered as a dime museum, but has been remodeled into a theatre, in which they are presenting a continuous vaudeville entertainment to rather light patronage. The co. last week was one of the tamest that has struck this city in some time and the management will find that the Paterson public are not satisfied with a poor co. even it is strengthened by one or two good acts. The only redeeming feature on the bill last week was Foreman and West and Leavitt and Revello.

NORTH ADAMS, MASS.—To make up for the poor attraction of the previous week, the management of the Bijou had an excellent attraction this week in The London Gaiety Girls. The crowds were so great that the prices of admission were doubled, and even then many were turned away. The first three nights of the engagement it became necessary to refuse to sell tickets after 7:30 P. M.

STEUBENVILLE, O.—London Theatre (Frank I. Watson, manager): The Jarretts with their miniature theatre; Laura Lawrence, vocalist; Phillips and Naynon, in sketch; Waring and Frazer, sketch duo; Charles and Will Partellas in pantomime comedy, week ending 26 to good business; good show.

OLEAN.—Academy of Music (Olean Music co., managers): The Elite Vaudeville co. week of Oct. 28.

NIAGARA FALLS.—Music Hall (Tierney and Mahoney, managers): Etta Burton, Vic Le Clair, Louis Dempsey, Herbert Warren, Ruby Mack, Adele Anor, Sam Archer. The performance is excellent and business good.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich manager): An excellent programme drew largely week ending 20; all the old favorites retained; new features 21, Haines and Pettingell, Murphy and Mack, Rose Clemence.

BUFFALO, N. Y.—The Watson Sisters' co. played to a big engagement at the Court Street Theatre week of 21-26. Mary Rogers sang popular songs, and her peculiar contralto voice has lost none of its charm. Bentley and Cameron do a clever musical turn. The Watson Sisters, aided by Juan de Zamora, perform an aerial act, concluding with a revolving trapeze with electrical effects.

At Shea's Troja still continues a big favorite, and has a repertoire of new songs, including "A Little Bunch of String About His Neck." The Stewart Sisters made a big hit. Fred. McClellan has some new songs from the roof-gardens of New York. Marie George is remarkably clever, and sings and dances in a manner which has made her many friends in the city.

WASHINGTON, O.—Opera House (Wilson and Welsheimer, managers): The American Vaudeville co. 21; small audience; fair entertainment. Kimball Opera Comique co. 26.

ARENA.

GREENVILLE, TEX.—Barnum and Bailey 18; two performances to large audiences.

MARSHALL, TEX.—Barnum and Bailey's Circus Nov. 1.

ALBANY, GA.—Pawnee Bill's Wild West Nov. 8; Sells Brothers 21.

WELLINGTON, KANS.—The New Great Syndicate Show 19; small audience; performance poor.

WINFIELD, KANS.—The Syndicate Circus 20; small audiences both afternoon and evening. Show fair.

DENISON, TEX.—Barnum and Bailey's Circus 15; tent filled to its capacity. The performance itself was a disappointment.

ANNISTON, ALA.—Walter L. Main's Circus has billed the city and surrounding country thoroughly for their appearance here 25.

PADUCAH, KY.—Ringling Brothers' Circus to big crowds 17.

NASHVILLE, TENN.—Ringling Brothers' Circus gave two performances 21 to very large audiences. Buffalo Bill 25.

Born.

HARPSTRITE.—A daughter to Mr. and Mrs. J. W. Harpstrite, on Sept. 28.

Married.

DAVIS—OTT.—William M. Davis and Fannie Ott, at Chelsea, Mass., on Oct. 26.

SUN—KROUT.—George Sun and Jessie Krout, at Cincinnati, O., on Oct. 23.

Died.

ARONSON.—Joseph Aronson, in London, Eng., on Oct. 24, aged about 41.

BARTON.—Jonah B. Barton, at Bound Brook, N. J., on Oct. 22.

BUTCHER.—Robert Butler Butcher, at St. Vincent's Hospital, this city, on Oct. 25.

FOSTER.—Henry A. Foster, in Rochester.

HALLE.—Sir Charles Halle, in Manchester, Eng.

HOGAN.—John Vincent Hogan, at Bayonne, N. J., on Oct. 24, in his 55th year.

HOOD.—At Philadelphia, on Oct. 25, Frederic Hood.

KELLY.—James Kelly, at Norman, Ill., on Oct. 20.

MACDONALD.—Alice MacDonald, at Pittsburg, Pa., on Oct. 27.

McCUE.—James F. McCue, in New York, on Oct. 25, of pneumonia, aged 34.

ROSEWALD.—J. H. Rosewald, at San Francisco, aged 54.

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DATES AHEAD.

[CONTINUED FROM PAGE 18.]

Nov. 1, 2, Salem 4, Eugene 5, Corvallis 6, Albany 7, Oregon City 8, Vancouver, Wash., 9, Walla Walla 11, Pendleton, Ore., 12, Baker City 13, Boise City, Idaho, 14, Bocotello 15, Logan, Utah, 16.
TEXAS (Dick P. Sutton, mgr.): Fort Worth, Tex., Oct. 31.
THE FOUNDLING (Charles Frohman, mgr.): Trenton, N. J., Nov. 2.
THE GORMANS (Gilhoolys Abroad; Charles F. Brown, mgr.): Watertown, N. Y., Oct. 30, Syracuse 31-Nov. 2, Ithaca 4, Lyons 5.
TOWN TOPICS: Cincinnati, O., Oct. 29-Nov. 2.
TRILBY (Western; W. A. Brady, mgr.): Toronto, Ont., Oct. 28-Nov. 2.
THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9—indefinite.
THE SPORTING DUCHESS: New York city Aug. 29—indefinite.
THE THREE GUARDSMEN (J. F. Garrow, mgr.): Chicago, Ill., Oct. 27-Nov. 2.
THOMAS KEENE (S. F. Kingston, mgr.): Birmingham, Ala., Oct., 30, 31, Montgomery Nov. 1, 2, New Orleans, La., 3-9, Galveston, Tex., 11, 12, Houston 13, 14, San Antonio 15, 16.
THE SMUGGLERS (Arnold Wolford, mgr.): Rochester., Pa., Oct. 30, Greensburg Nov. 2.
TRILBY (Southern; W. A. Brady, mgr.): Tyler, Tex., Oct. 29, Shreveport, La., 30, Little Rock, Ark., 31, Hot Springs Nov. 1, 2.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Chicago, Ill., Oct. 21-Nov. 2, Mansfield, O., 4, Kenton 5, Findlay 6, Tiffin 7, Toledo 8, 9, Pittsburg, Pa., 11-16.
THE FATAL CARD (Eastern): Boston, Mass., Sept. 23—indefinite.
THE FATAL CARD (Western): Geneva, N. Y., Oct. 30, Rochester 31-Nov. 2, Goshen, Ind., 4.
TOO MUCH JOHNSON (Charles Frohman, mgr.): Chicago, Ill., Oct. 6-Nov. 2.
THE CAPTAIN'S MATE (Florence Bindley; Dittmar Brothers, mgrs.): Canal Dover, O., Oct. 29, Uhrichsville 30, Coshocton 31, Canton Nov. 1, Alliance 2, Salem 4, Trenton, N. J., 9, New York city 11-16.
THE STOWAWAY: St. Mary's, O., Oct. 29.
THE DAZZLER: Leavenworth, Kans., Oct. 29, Atchison 30, Horton, Mo., 31, St. Joseph Nov. 1, 2.
THE WORLD (Edith Mai): Danville, Pa., Oct. 30, Williamsport 31, Mahanoy City Nov. 1, Tamaqua 2, Wilkesbarre 4, Scranton 5, Binghamton, N. Y., 6, Elmira 7, Corning 8, Bath 9, Hornellsville 11, Dansville 12, Canandaigua 13, Syracuse 14-16.
THE IDEALS (John A. Himmelein, mgr.): Galion, O., Oct. 28-Nov. 2, Sandusky 4-9.
THE VENDETTA: Washington, D. C., Oct. 28-Nov. 2.
TIM MURPHY: St. Paul, Minn., Oct. 31-Nov. 2.
UNCLE JOSH SPRUCEBY (Dave B. Levis, mgr.): Corning, Ia., Oct. 30, Villisca 31, Glenwood Nov. 1, Council Bluffs 2, Missouri Valley 4, Blair, Neb., 5, Fremont 6, Schuyler 7, Wahoo 8, Lincoln 9.
ULLIE AKERSTROM (Gus Bernard, mgr.): New Milford, Conn., Oct. 29, Sandy Hook 30, Waterbury 31-Nov. 2, New Hartford 4, Torrington 5, Thompsonville 6, Palmer, Mass., 7, 8, Spencer 9, Rockville 11, 12, South Manchester 13, New Britain 14-16.
UNCLE TOM'S CABIN (Stowe and Co., mgrs.): Stafford Springs, Mass., Oct. 30, Palmer 31, Chicopee Falls Nov. 1.
VINCENT-STREETER: Hoopeston, Ill., Oct. 28-Nov. 2.
VAN DYKE AND EATON: Fremont, Neb., Oct. 28-Nov. 2.
WARD AND VOKES (E. D. Stair, mgr.): Kansas City, Mo., Oct. 27-Nov. 2, Omaha, Neb., 3-6, Sioux City, Ia., 7, Sioux Falls, S. D., 8, Manketo, Minn., 9, St. Paul 10-13, West Superior, Wis., 14, Duluth, Minn., 15, 16.
WILLIAM BARRY: Louisville, Ky., Nov. 4-6, Lexington 7.
WAITE COMEDY (Western; D. K. Woods, mgr.): Oil City, Pa., Oct. 28-Nov. 2, McKeesport 4-9, Cumberland, Md., 11-16.
WAITE COMEDY (Eastern; N. C. Bradley, manager): Nashua, N. H., Oct. 28-Nov. 2, Holyoke, Mass., 4-9, Norwich 11-16.
WHITE SQUADRON: Texarkana, Tex., Oct. 30, Hot Springs, Ark., 31, Little Rock Nov. 1, 2, Memphis, Tenn., 4-6, Birmingham, Ala., 7, Atlanta, Ga., 8, 9.
WHITE SLAVE (R. and J. B. Campbell, mgrs.): Cincinnati, O., Oct. 27-Nov. 2.
WILLIAM HOEY (The Globe Trotter, Ariel Barney, mgr.): Omaha, Neb. Oct. 30, 31.
WAR OF WEALTH (Charles A. Parker, bus. mgr.): Spokane, Wash., Oct. 29, Walla Walla 30, Tacoma 31, Victoria, B. C., Nov. 1, Vancouver 2, Seattle, Wash., 4, 5, Portland, Ore., 6, 7, San Francisco, Cal., Nov. 11-23.
WM. C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Kalamazoo, Mich., Oct. 29, Benton Harbor, 30, Elkhart, Ind., 31, Fort Wayne Nov. 1, Sandusky, O., 2, Bowling Green, Fostoria, 5.
WM. H. CRANE (Joseph Brooks, mgr.): Cincinnati, O., Oct. 28-Nov. 2.
WHITE RAT (Davis and Keogh, mgrs.): Chicago, Ill., Oct. 28-Nov. 2.
WALKER WHITESIDE (Heuck and Snyder, mgrs.): Laporte, Ind., Oct. 29, Elwood 30, Indianapolis 31-Nov. 2.
WALTER SANFORD'S STOCK: Baltimore, Md., Oct. 28-Nov. 2, Reading, Pa., 4-6, Allentown 7-9, Frankford 11-14, Bethlehem 15, 16.
W. H. HARTIGAN: Shelby, O., Oct. 30, Bellevue 31, Defiance Nov. 1, Geneva 4.
ZERO (Maurice Jacobs, bus. mgr.): Newark, N. J., Oct. 28-Nov. 2, Philadelphia, Pa., 4-16.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (Sinbad): New Orleans, La., Oct. 27-Nov. 2.
BOSTONIANS (Barnabee and McDonald, props., Frank L. Perley, mgr.): San Francisco, Cal., Oct. 7-Nov. 9, San Diego 11, 12, Los Angeles 13-16.
BLACK CROOK (Springer and Welty, mgr.): Omaha, Neb., Oct. 29.
CAMILLE D'ARVILLE OPERA: Grand Rapids, Mich., Oct. 31.
CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.
CHICAGO MARINE BAND (Howard Pew, mgr.): Coldwater, Mich., Oct. 29.
CANADIAN JUBILEE SINGERS: Poughkeepsie, N. Y., Oct. 30, Newburg 31-Nov. 1, Fishkill 2, 3.
DELLA FOX OPERA (Nat Roth, manager): Harlem N. Y., Oct. 28-Nov. 2.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Little Rock, Ark., Oct. 29, 30, Memphis, Tenn., 31-Nov. 2, Jackson 4, Cairo, Ill., 5, Paducah, Ky., 6, Owensboro 7, Henderson 8, Evansville, Ind., 9, Terre Haute 11, Muncie 12, Anderson 13, Frankfort 14, Danville 15, Vincennes 16.
DIGBY BELL OPERA (Tyler and Rosenthal, mgrs.): Huntington, W. Va., Oct. 29, Charleston 30, Richmond, Va., 31, Norfolk Nov. 1, 2, Washington, D. C., 4-9, Atlanta, Ga., 11-13; Augusta 14; Charleston, S. C., 15, 16.
DUFF OPERA: New York city Oct. 21-Nov. 9.
DUNBAR OPERA (George Dunbar, mgr.): Winnipeg, Man., Oct. 28-Nov. 2.
FRANCIS WILSON OPERA (A. H. Canby, mgr.): Pittsburg, Pa., 28-Nov. 2.
FRANK DANIELS: Chicago, Ill., Oct. 20-Nov. 2, New York city 4—indefinite.
FANTASMA: Toledo, O., Oct. 28-Nov. 2.
HANSEL AND GRETEL: New York city Oct. 8—indefinite.
HIS EXCELLENCY: New York city Oct. 14—indefinite.
KIMBALL OPERA COMIQUE (Mrs. Jennie Kimball, mgr.): Mansfield, O., Oct. 30, Fostoria 31, Lima Nov. 1, Springfield 2, Middletown 4, Hamilton 5, Paris, Ky., 7, Lexington 8, 9.
LILLIAN RUSSELL OPERA: Chicago, Ill., Oct. 28-Nov. 9.
LITTLE ROBINSON CRUSOE: Minneapolis, Minn., Oct. 31.
MACKAY COMIC OPERA: South Norwalk, Conn., Oct. 28-Nov. 2.
GARRICK BURLESQUE (John P. Slocum, mgr.) Kansas City, Mo., Oct. 28-Nov. 2, Chicago, Ill., 3-16.
KOPKINS CONCERT: Wall Lake, Ia., Oct. 28-Nov. 2.
PASSING SHOW (Canary and Lederer, proprieters: Frank W. Martineau, mgr.): San Francisco, Cal., Oct. 21-Nov. 2, San Diego 4, Los Angeles 5-8, Fresno 9, Sacramento 11, Stockton 12, San José 13, Oakland 14-16.
PRINCESS BONNIE (D. W. Truss and Co., mgrs.): Philadelphia, Pa., Oct. 28-Nov. 9, Brooklyn, N. Y., 11-18.
ROB ROY (F. C. Whitney, mgr.): Philadelphia, Pa., Oct. 7-Nov. 16.
ROYAL HAWAIIAN BAND (H. B. Thearle, mgr.): Dallas, Tex., Oct. 21-Nov. 3, Fort Smith, Ark. 4, Springfield, Mo., 5, Fort Scott, Kan., 6, Carthage, Mo., 7, Pittsburg, Kan., 8, Chanute 9, Parsons 10, Independence 11, Arkansas City 12, Wichita 13, Hutchinson 14, Newton 15, Emporia 16.
SUPERBA (Hanlon's, Edwin Warner, mgr): St. Paul, Minn., Oct. 28-Nov. 2.

SOUSA'S BAND (D. Blakely, mgr.): Dallas, Tex., Oct. 21-Nov. 3, Houston 4, New Orleans, La., 5, Mobile, Ala., 6, Montgomery 7, Birmingham 8, Memphis, Tenn., 9, Nashville 11, Evansville, Ind., 12, Indianapolis 13, Louisville, Ky., 14, Lexington 15, Knoxville, Tenn., 16.
THE SHOP GIRL: New York city Oct. 28—indefinite.
TWELVE TEMPTATIONS (Charles H. Yale, mgr.): Pittsburg, Pa., Oct. 28-Nov. 2, Cincinnati, O., 4-9, Chicago, Ill., 11-16.
THE MERRY WORLD (Canary and Lederer, mgrs.): Chicago, Ill., Oct. 28-Nov. 2.
TAVARY OPERA: Cincinnati, O., Oct. 28-Nov. 2.
TWENTIETH CENTURY GIRL (Fred. Hallen, mgr.): Pittsburg, Pa., Oct. 28-Nov. 2.
THE SPHINX: Philadelphia, Pa., Oct. 28-Nov. 9.
TOMPKINS' BLACK CROOK (Vank Newell, manager): Utica, N. Y., Oct. 29, Syracuse 30, Rochester 31-Nov. 2, Cleveland, O., 4-9.
WANG (D. W. Truss and Co., mgrs.): Saratoga, N. Y., Oct. 29, Cohoes 30, Kingston Nov. 1, Poughkeepsie 2, Elizabeth, N. J., 5.
WILBUR OPERA: Louisville, Ky., Oct. 21-Nov. 2, Indianapolis, Ind., 4-11.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Dallas, Tex., Oct. 29, Fort Worth 30, Sherman 31, Paris Nov. 1, Hot Springs, Ark., 2-4, Pine Bluffs 5, Little Rock 6, Fort Smith 7, Springfield, Mo., 8.
BARLOW BROTHERS' MINSTRELS (Basil McHenry, mgr.): Waukesha, Wis., Oct. 29, Rockford, Ill., 30, Elgin 31.
CRAWFORD BROTHERS: Grand Rapids, Mich., Oct. 28-30, Waukegan, Ill., Nov. 1, Racine, Wis., 2.
DARKEST AMERICA (Will A. Junker, mgr.): Clarksburg, W. V., 29, Parkersburg 30, Jackson, O., 31, Wellston, Nov. 1, Nelsonvile 2, Lancaster 4, Circleville 5, Chillicothe 6.
GORTON'S (Charles H. Larkin, mgr.): Troy, Pa., Oct. 29, Danville 31.
HI HENRY'S MINSTRELS: Woonsocket, R. I., Oct. 30, Pawtucket 31, Newport, Nov. 1, Fall River, Mass., 2, Putnam, Conn., 4, Norwich 5, Willimantic 7.
HOWARD AND OSBORN'S: La Salle, Ill., Oct. 29.
MARBLE AND CLARK'S: Guelph, Ont., Nov. 2.
PRIMROSE AND WEST (Joseph Garland, mgr.): St. Louis, Mo., Oct. 28-Nov. 2.

VAUDEVILLE.

ALHAMBRA VAUDEVILLES (B. F. Gilkinson, mgr.): Fargo, N. D., Oct. 29, Hillsboro 30, Larimore 31, Caselton Nov. 1, Wahpeton 2, Aberdeen, S. D., 7, Redfield 8, Watertown 9, Brookings 11, Madison 13, Sioux Falls 14.
AL. REEVES: Binghamton, N. Y., Oct. 28-30, Scranton, Pa., 31-Nov. 2, Brooklyn, N. Y., 4-9, Troy 11-16.
AMERICAN VAUDEVILLE: Buffalo, N. Y., Oct. 28-Nov. 2.
AMERICAN GAIETY GIRLS: Pittsfield, Mass., Oct. 30, Springfield 31-Nov. 2.
BLONDELLS': Wayne, Mich., Nov. 1, 2, Carlton 4.
CITY SPORTS: Philadelphia, Pa., Oct. 28-Nov. 2.
CITY CLUB (Tom Miaco, mgr.): Milwaukee, Wis., Oct. 28-Nov. 2, Cleveland, O., 4-9, Albany, N. Y., 11-16.
CAZMAN'S EUROPEAN NOVELTIES: Syracuse, N. Y., Oct. 28-30, Gloversville Nov. 1, Pittsfield, Mass., 2, Worcester 4-9.
CREOLE BURLESQUE (Sam. T. Jack, mgr.): Lancaster, Pa., Oct. 29, Harrisburg 30, Wilkesbarre 31-Nov. 2, Scranton 3-5, Binghamton, N. Y., 6-8.
FRENCH FOLLY: New York city Oct. 28-Nov. 2.
FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Cincinnati, O., Oct. 28-Nov. 2.
FAY FOSTER: Harlem, N. Y., Oct. 28-Nov. 2.
FLYNN AND SHERIDAN: Cleveland, O., Oct. 28-Nov. 2.
GUS HILL'S NOVELTIES (Gus Hill, prop.): Baltimore, Md., Oct. 28-Nov. 2, Washington, D. C., 4-9, Pittsburg, Pa., 11-16.
HARRY WILLIAMS' METEORS: New York city Oct. 28-Nov. 2.
HARRY WILLIAMS' OWN: Baltimore, Md., Oct. 28-Nov. 2.
HENRY BURLESQUE (Valentine and Busby, mgrs.): Philadelphia, Pa., Oct. 28-Nov. 2.
HOWARD ATHENÆUM: Rochester, N. Y., Oct. 28-30.
HYDE'S SPECIALTY: Washington, D. C., Oct. 28-Nov. 2.
J. W. ISHAM'S OCTOROONS: Rochester, N. Y., Oct. 28-Nov. 2, Buffalo 4-9, Toronto, Ont., 11-16.
JAMES THORNTON: Wilmington, Del., Oct. 28-30, Philadelphia, Pa., Nov. 4-9.
KALBFIELD'S ORPHEUM STARS: Hoboken, N. J., Oct. 28-Nov. 2.
LONDON BELLES (Rose Lydell's): Dayton, O., Oct. 28-Nov. 2, Chicago, Ill., 3-10.
MAY RUSSELL: New York city Oct. 28-Nov. 2.
NEW YORK STARS (Gus Hill, prop.): Muncie, Ind., Oct. 29, Frankfort 30, Logansport 31, Bloomington, Ill., Nov. 1, Mattoon 2, St. Louis, Mo., 4-9, Chicago, Ill., 11-23.
REILLY AND WOOD: Providence, R. I., Oct. 28-Nov. 2, Montreal, P. Q., 4-9, Fall River, Mass., 11-13, Norwalk, Conn., 14-16.
ROSE HILL: Philadelphia, Pa., Oct. 28-Nov. 2.
RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Albany, N. Y., Oct. 28-Nov. 2.
SAM DEVERE: New York city Oct. 28-Nov. 2.
SAM T. JACK'S EXTRAVAGANZA: St. Louis, Mo., Oct. 28-Nov. 2.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Worcester, Mass., Oct. 28-30, Lynn 31-Nov. 2, New York city 4-9, Brooklyn 11-16.
TONY PASTOR: New York city Oct. 28—indefinite.
TRANS OCEANIC SPECIALTY: Newark, N. J., Oct. 28-Nov. 2.
TROCADERO VAUDEVILLES (F. Ziegfeld, Jr., prop.): Kansas City, Mo., Oct. 28-Nov. 2, St. Louis, Mo., 3-9.
WEBER AND FIELD'S VAUDEVILLE CLUB: Indianapolis, Ind., Oct. 28-Nov. 2.
WASHBURNE SISTERS: Buffalo, N. Y., Oct. 28-Nov. 2.
WHITE CROOK: Lowell, Mass., Oct. 28-30, Manchester, N. H., 31-Nov. 2, Lynn, Mass., 4-6, Fall River 7-9, New Haven, Conn., 11-13, Bridgeport 14-16.
WATSON SISTERS: Paterson, N. J., Oct. 28-Nov. 2.
WOODWARD'S VAUDEVILLES: Spragues Mills, Me., Oct. 30, 31.

MISCELLANEOUS.

BLACK AMERICA: Philadelphia, Pa., Nov. 4-23.
BARNUM AND BAILEY'S CIRCUS: Tyler, Tex., Oct. 31, Marshall Nov. 1, Shreveport, La., 2.
ELI PERKINS: Hinton, W. Va., Oct. 29, Clifton Forge 30, Somerset, O., Nov. 1.
HEYWOOD'S CELEBRITIES AND RAY L. ROYCE: Scribner, Mo., Oct. 29, Pierce 30.
HAYMAKERS: Sedalia, Mo., Nov. 1, Glasgow 5, Salisbury 7, Jefferson City 10.
LEE THE HYPNOTIST (Thomas F. Adkin, mgr.): Catskill, N. Y., Oct. 28-Nov. 2, Port Jervis 4-9, Kingston 11-16.
LOVETT: Everett, Pa., Oct. 30.
MARKOS' MODERN MIRACLES (W. E. Skinner, mgr.): Washington, D. C., Oct. 7-Nov. 9.
NASMITH-SHOWALTER (E. L. Johnson, mgr.): Mansfield, O., Nov. 2, Troy 6, Canton 7, Athens 11, 12.
PROFESSOR A. E. CARPENTER (Pete Illsworth, mgr.): Salem, Mass., Oct. 28-Nov. 2, Providence, R. I., 4-16.
RINGLING BROTHERS' CIRCUS: Winchester, Tenn., Oct. 30, Huntsville, Ala., 31, Florence Nov. 1, Corinth, Miss., 2.
SMITH-GORTON: McGrawville, N. Y., Oct. 29.
SELLS BROTHER CIRCUS: Waycross, Ga., Nov. 9, Jacksonville, Fla., 11, Orlando 12, Palatka 13, Tampa 14, Ocola 15, Gainesville 16.
WALLACE'S CIRCUS: Mt. Pleasant, Tex., Nov. 1, Athens 2.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Allen, Mrs. Angelina
Arnold, Mabel
Arthur, Julia
Allen, May
Allen, A. Fitz
Anderson, Mary
Abbott, Emma
Alma, M.
Adair, Elsie
Byron, Henrietta
Barton, Jennie
Baker, Ella
Burt, May
Beach, C. L.
Bloodgood, Fannie
Brooks, M. C.
Backus, E.
Brigham, Hattie
Belford, Pearl
Burt, Ida
Edwards, Madge
Feeley, M.
Filkins, Grace
Fountainebleau, Ella
Fenton, Josie
Francis, Alice Campbell
Florence, Bessie
Fuller, Molly
Fenton, J. C.
Floyd, N. T. Mrs.
Ford, Lettie
Fairbairn, Bessie
Goff, Mrs. Frank
Gomez, Miss C.
Grey, Madilen
Glover, Amelia
Graham, B.
Germaine, Katherine
Melbourne, L.
Montedonico, May
Moreland, Beatrice
Mather, M. P.
Marhl, Lillie
Mantell, Mrs. Robt.
Miller, Annie
Mora, M.
Marion, Florence
Miller, L.
Melbourne, Lillian
Mawson, Jean
Nelson, Mrs. Frank
Norwood, May
Norton, Clara
Near, Mrs. Jasper
North, Victoria
Nichol Sisters
Norton, M.
Nelson, Miss
Norwood, Louise R.
Belline, Laura
Blow, Clara
Black, Georgia
Barlow, Emma
Beane, Mavel
Belasco, Grace
Bell, Anna C.
Boydell, Nellie
Boyer, Grace E.
Brown, Minnie
Blossom, Baby
Brooke, Mrs. M.
Burroughs, Marie
Bryce, T. T.
Berleur, Henrietta
Bennett, E.
Bonehill, Bessie
Barry, Eleanor
Choquette, Clara
Colville, Mrs. E.
Clay, Virginia
Connor, Florence
Campbell, Mrs. Jas.
Cortelyou, Jennie
Cleves, Lillian
Carroll, V.
Castelman, V.
Carhart, G. P.
Christie, Jennie
Carlotlier, Miss
Cushman, A.
Curtis, M. B.
Church, Lottie
Clay, Minnie
Collie, Florence
Coller, Miss F.
Clevaland, Maud
Chapin, Kittie
Cleveland, G.
Chamberlin, Nelsey
Carletie, Helen
Dudley, F. C.
Douglas, M.
De Gross, L.
De Janes, M.
Dale, Virginia
De Vere, V.
Deane, R.
Dorr, M.
Drew, Lillian
Dowley, H. N.
Dunbar, Maud
Dyas, Ada
Davidson, Dorothea
Daming, Bertha
Dawson, Belle
Everett, Irene
Elimo, Monta
Earl, Virginia
Evans, Lullu
Evelyn, Ethel
Edwards, Paula
Germon, Effie
Granger, Maud
Gordon, Anna
Hillman, B. K.
Hasson, Sadie
Hughes, Minnie
Hoffman, Sadie
Haskins, E. F.
Henie, Mrs. Catherine
Hawthorne, Grace
Hamilton, Pearl
Howan, Marie
Hoover, Grace E.
Hallam, Belle
Hadley, Florence
Irwin, Mrs. Seldon
Italia, Emma
Ives, Alice
Judson, Helen G.
Johnson, Sallie
Johnson, Florence L.
Johnson, Blanche
Johnson, Fannie
Kenell, Daisy
Kirkwood, M.
Knott, Lydia
Kendrick, Mrs. Fern
Leslie, Blanche
Lee, E. H.
Leniert, Martha
Lichten, A.
Lee, Mrs.
Linden, L.
Lessing, Madge
Letere, Mary
Lincoln, Dell
Lane, Agnes
Loome, F.
Lowery, May
Letman, Margerete
Loomis, Nelly G.
Levy, Mrs.
Lincoln, F.
Lewis, Lucie
Mackay, Julia
Mitchell, Maggie
Morella, Myra
Markham, Lillian
Martinot, Sadie
Mason, Mrs. John
McLaughlin, Mamie
Mayer, Natalie
Moulton, M. B.
Monk, Minnie
Morton, Gussie
McMillen, Lida
McCabe, Miss
Milken, G. Smith
Mass, Mrs. James
O'Neill, Nance
Osborne, M.
Osborne, Rose
Ogden, Grace
Ollivier, Jessie
Ouri, A. P.
Purcell, Kate
Phillips, Mildred
Post, Lily
Potter, Jennie O'Neill
Romaine, Julia
Roberts, Josephine
Rodgers, A. L.
Rich, Elenor
Rand, Rosa
Ritchie, Mrs. A.
Raymond, Frankie
Rice, Fanny
Rose, Fannie D.
Russell, Adel
Ross, M. F.
Stevens, Jessie
Snyder, Lenore
Sanger, Lizzie
Starr, Reah
Swantson, Miss
Starr, Hattie
Sutherland, Rosa
Selbie, Eva
St. George, Nellie
Swain, Amy
St. Tel, Annie
Thorpe, Pauline
Thill, Alice M.
Torbett, O.
Totten, Edith
Tanner, Cora
Temple, Laura R.
Templeton, M.
Thompson, Mrs. W.
Thurgate, Lillie
Van Siclen, Ida
Vaughns, T.
Von Dinehoff, Helen
Wallace, Etta
Welles, Georgia
Wall, Rose
Williams, Sophia
Williams, Harriet
White, Maud E.
Williams, Hattie W.
Ward, L.
Whitney, Emma
Wade, M.
Worth, Dottie
Whitcomb, Viola
Wood, Ella Hugh
Wallace, T.
Watts, Marion J.
Young, Bell

MEN.

Adams, J. H.
Abud, Chas. J.
Adams, C.
Askin, Harry
Alden, Dick
Alton, J. J.
Andrews Opera Co.
Amory, J. R.
Adams, Justin
Aurich, Francis
Adams, J. K.
Alston, Clarence E.
Adams, Ed. B.
Biers, D.
Butter, Chas.
Beamish, Edward
Baldin, Prof. S. S.
Bellini, Alma
Bradley, Mr.
Begiebing, Louis W.
Burkhardt, Harry A.
Bryant, Gus
Butterfield, W. E.
Burnham, Chas.
Ball, Garrison
Blackaller, Henry
Barclay, Allen
Baker, C. A.
Brinkley, H. M.
Burton, E. R.
Butler, O. H.
Bell, Arthur
Brandt, Edwin
Bono, Dromio
Brady, Edwin
Furlong, Z. R.
Foster, Ernest
Fox, Edward
Guamanns, Frank
Gallagher, Edward
Graham, J.
Gray, Dan
Grinnell, B. F.
Glapman, James
Guernsey, W. S.
Gibsoone and Butters
Goodall, Richard
Gleeny, Mr.
Gott, C.
Gilmane, C. S.
Goodall and Young
Granville, Homer
Giles, Arthur
Guibald, Prof.
Gribler, Gerard
Graus, Alex.
Gibney, Chas. F.
Hanley, L. A.
Haynes, Geo. H.
Hayden, Arthur
Harrison, Louis
Herbert, Wm.
Hawley, F. V.
Hardman, F. J.
Holbrook, B. W.
Henley, E. J.
Hanley, Mart.
Hays, J. W.
Hayes, Harry
Hasson, Chas. F.
Hill, J. Starr
McKee, Rankin
Mgr. London Gaiety Girls
Mgr. American Girl co.
Mgr. Rice's Comedians
Mgr. The Man About Town co.
Mgr. Light on the Point co.
Mgr. Niblo's Garden
Morse, Frank E.
Minnella, Frank P.
McFadden, E. E.
McDonough, Harry
McIntyre, R.
Middleton, Geo. W.
Moody, J. P.
Maker, John B.
Morrison, Lindsley
Mantell, Westley
McCarthy, Dan
Moore, Raymond
Murphy, Mark
Marshall, Geo. O.
Marble, Scott
McGurn, J. T.
Miller, F. A.
Manbury, Chas.
Malvey, Con
Mortimer, Richard and wife
Mayhew, Reggie
Mortue, Louis
Marshall, Geo.
Bigelow, Chas. A.
Barrett, Harry
Barry, Ed. C.
Bronnie, John H.
Brooks, Joseph
Bunnell, Chas.
Bryce, T. T.
Brown, Sedley
Barry, Frank
Bittner, W. W.
Bishop, W. H.
Bankson, J. W.
Bazar, Hannan
Bruno, Gus
Brandeas, C.
Boyd, Chas. A.
Belmer, Henry
Crane, Seth M.
Cotton, R. F.
Campbell, Robt.
Clifford, Orson
Collins, Phil. E.
Cammiron, Mr.
Crandall, H. J.
Corbett, Wm.
Coote, Chas.
Clifton, George
Couldock, Chas. W.
Collins, C. M.
Cotter, Frank G.
Christie, Alfred B.
Curtis, M. B.
Craig, C. G.
Campbell, J. B.
Cosgrove and Grant
Craig, C.
Connolly, Frank
Canthorney, H. S.
Colly, W.
Cazman, C. H.
Conger, F. S.
Clark, Eddie
Cherry, James C.
Curtis, Matt.
Cutting, R. L.
Canfield, John
Charters, Chas.
Cushman, A.
Carr, Mr.
Casey, F.
Conant, F. W.
Cramer, A. O.
Davis, W. S.
Dudley, C. Ed.
Doyle, Thos.
Donovan, J. V.
Douglan, M.
Doughty, Henry
Desberger, J. J.
Dodd, Harry
Dickson, W. S.
Drehle, Alvin
Drew, John
Dairs, C. A.
Dickerson, Harry
Donia, Donienie
Dickson, Chas.
Dowling, J. J.
Doblin, Maurice
Doyle, Wm.
Denisigacker, J.
Dockstader, L.
Dukelan, G. W.
De Wolf, Harrison
Detliv, J. R.
Dayton, Thos.
Del Campo, Signor
Dumont, Frank
De Rose, H.
Edwards, W. A.
Edwards, Harry
Eagen, Ted
Emerson, W. D.
Eggleston, Chas.
Evenham, J. B.
Ellis, H. I.
Emeies, Holmer F.
Edwards, Mr.
Franciscus, Mr.
Ferguson, Steven
Fairgrieve, A. C.
Farren, Geo. F.
Fletcher, Walter
Fitzpatrick, J. H.
Farnsworth, C. H.
Farrene, Ed.
Frankau, Jos.
Fusberg, Edwin
Fay, Hugh
Forrester and Rice
Florence, Neill
Fenwick, H. W.
Ferguson, Barney
Henry, Wm.
Herbert, J.
Holmes, W. H.
Howard, T. W.
Hudson, H.
Hardy, Marlborough
Hoffman, Frank B.
Haworth, Jos.
Hayes, Bruce
Harkins, James W.
Heald, H. D.
Hoyt, Ed. N.
Hallock, Augustus
Hanna, Wm.
Heisey, Mart. E.
Halstead, Edgar S.
Haworth, Jos.
Holmer, Wm.
Harbury, Chas.
Irving, Phil.
Inslee, Chas.
Jully, Dan'l
Janette, Fred. E.
Jones, Rhynas
Johnstone, S. F.
Johnstone & Morr
Jordan, H. F.
Johnson, Chas. H.
Jarrett, B.
Johnson School of Acting
Johnson, Chas. S.
Jack, E. B.
Kelly, James A.
Keele, J. P.
Kahn, Arthur
Kusel, Jule S.
Krauz, A. G.
Kyle, Claude
Kahnwaler, J. M.
Key, J. Barton
Kuffer, John
Knight, John B.
Kusel, J.
Kerlie, H.
King, Everett
King, Steven
Kleibacker, Barney
Kerr, C. Herbert
King, Chas. W.
Leslie, H. J.
Lonergan, Lester
Loos, R. Beers
Landa, Chas. R.
Loesch, Geo.
Lehman, O. D.
Le Duc, E. H.
Lorraine, Claude
La Noon, Edgar
Langham, H.
Leonard & O'Neill
Lacy, Harry
Lindbloun, Alfred A.
Livingston, Mr. F.
Lyster, Frederick
Lee, Wm.
Levy, A. S.
Lacy, Bert
Locke, Chas. E.
Lurdt, H. Burk
Lander, Frank
Lossar, John Hays
Livingston, Arthur
Le Bey, Louis
Livingston, Albert
Loomis, E. E.
Lewis, F. G.
Lyman, Francis
Mitchell, Horace
MacMaugh, S. F.
Murphy, John Daly
McClelland, Fred.
Myers, Henry
McDowell, Henry
McIntosh, Burr
McGuckin, Albert
Morrisy, Edward
Meyer, Henry
Macnichol, W. F.
Morgan, H. J.
Maurice, L.
Martens, Carl
Macaulay, J. F.
Maurice, Robt. F.
Manning, Mr.
Mills, Robt.
McDowell, M.
Mordant, Frank
Melvin, Calvin
Michaeli, Antonio
Monroe, Geo.
McLean, Alex.
Mitchell, Julian
Maxwell, Fred
Mardo, Fred.
McKinney, J. W.
Marsh, R. B.
Nugent, Ed.
Near, Jasper
Norden, M.
Nelson, W. H.
Newman, Joe
Nash, Geo. F.
Nagel, H. C.
Ogden, W. R.
Ottermeyer, J. L.
Perlet, Herman H.
Prarer and Burns
Pond, J. B.
Prox, F.
Pingree, Dave
Peiper, Teddy
Preston, John A.
Purcall, A. W.
Pontellow, Author
Price, Edwin H.
Parker, H. E.
Parks, John A.
Poor, Chas. B.
Plunkett, Chas.
Piper, F. R.
Phillips, D. Philip
Parry, Frank G.
Reynolds, Gus
Rice, E.
Reynolds, Giles
Richards, James
Richter, Fred.
Russell, F. A.
Robertson, Punch
Ramus, W. V.
Raymore, C. J.
Richerson, Frank
Rareshide, Geo. H.
Rising, Will. S.
Reynolds, Barney
Ross, J. H.
Smith, Chas. H.
Stevens, Lon
Smith, Thos. F.
Sanders, J. H.
Sorton, Chas.
Sanner, Arthur
Seeley, Col. Chas.
Smith and Martin
Smith, E.
Smith, Walter
Suglis, W. O.
Stedman, Chas.
Sullivan, J. T.
Sullivan, Mr.
Secress, J.
Smiles, F. F.
Solomon, Sidney H.
Sturgis, J. A.
Stevens, Edwin
Slee, J. Graham
Stevens, Ben B.
Sawyer, Lon
Sparrow, J. B.
Sweatman, W. P.
Thayer, Chas.
Torriani, Carlo
Temple, M. J.
Titus, Fred. J.
Thornton, Chas.
Tressel, Jake
Voss, W. L.
Vernon, Chas. E.
Varney, E. W.
Villers, James
Warde, Arthur T.
Worth, Lew. F.
Wilkinson, Wm.
Winter, Mr.
Walker, C.
Webb, Edward
Walker, C. H.
Williams, Fred.
Woodard, M. C.
Walsh, John D.
Wallace, Joe A.
Widner, H. L.
Willis, J. W.
Wall, Geo. P.
Wharton, L. D.
Wilbur, Burt K.
Wendon, F. P.
Young, C. L.
Young, Pierce
Zeigfeld, F.
Zaelle, Chas.

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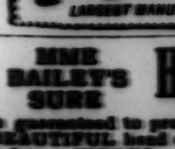

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